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THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.





HOPPER.

For the happiest heart,
And the cheeriest art,
Outrageously funny, though proper,
Find the quaintest of all—
The exceedingly tall,
Delightful, ridiculous Hopper.

He that makes people laugh,
Is more noble by half
Than is the grim tragic tiptopper,
And the laugh that is best,
And the jolliest jest,
Are those of the humorous Hopper.

THE MATINEE GIRL.

You must wake and call me early, for to-morrow will be Valentine's Day!

It used to mean something once upon a time, when we were kids, but, like all old-fashioned things, it simply has to be put away on the top shelf now a day.

It belongs to the era when young men carried locks of hair and faded flowers around in their waistcoat pockets. Imagine a chapie trying to do that lock of hair act nowadays!

In about three weeks he'd look like a hair store.

Even if he kept them tagged and ticketed he couldn't keep track of the girls, for you know hair has been known to change to silver in a night. And on Broadway it can be changed to gold in an hour and a half for \$10.

Valentines belonged to the days when men were so shy about expressing their feelings that girls got cold feet waiting for them to propose.

It is not like that now. Nineteenth Century love is a progressive euchre party, where the people move up in answer to an invisible bell. One of those soundless bells.

They had to have them soundless, otherwise you couldn't hear yourself talk. The pictures we see of Cupid always represent him as a fat and chubby little rascal wearing a sunny smile.

I'll wager that the real Cupid, if photographed as he is to-day, has lines all over his face trying to keep tabs on all the things that are happening in his department.

But poor old Saint Valentine has been laid to rest and a chestnut tree is waving over him. His epitaph is simple:

"Here lies a man who never did anything else. He is very dead."

The following unusually bright lines which I have just written—or rather dashed off—admirably express the situation:

IN 1899.

Valentine, when you in truth
Were a saucy, smiling youth,
Was the pace as swift as now?
Did the halo on your brow
Ever tilt itself astray
In a rakish sort of way?
Did your youth's gay plenitude
Move on to a ragtime tune
Till you quite forgot, in fine,
Who was last year's Valentine?

Time moves toward the cycle's end,
And moves fast, my sainted friend,
Till it almost seems to prance
In a jocund song and dance,
And a fellow has to think,
Till it drives him most to drink,
Who he loved on yester-morn
Ere another day was born;
Lean and tell me from your shrine
Who was last year's Valentine?

That reminds me of a story which I once heard. It may be an old one. But then Marshall Wilder is growing rich, they say, so the public must like 'em!

Once in Boston it seems that Richard Golden had the manuscript of Old Jed Prouty, and was so smitten with the pathos of one act that he brought it over to read to a group of his friends in Boston.

There were three or four quite prominent actors there, one of them Jack Mason, the leading man at the Boston Museum. May Yohe, now Lady Hope, was present, and when the reading of the pathetic portion of the play began she was slightly bored and elevated her feet on a chair, lit a cigarette, and prepared to sit it out.

Golden read the part in magnificent style, with breaks in his voice and all sorts of trick quavers that catch an audience. All the actors were deeply affected. Actors, if you have ever noticed, are teary on slight provocation,

and Jack Mason and the others were almost in hysterics by the time Golden had finished.

They shook hands with him in silence, trying to choke down their sobs. Finally Mason said: "That's great, Dick—it's great!"

Then they all poured forth their praise. It was the most heart-touching thing they had ever heard, and so forth. All this time Miss Yohe was sitting in the same attitude, unmoved apparently, by the lines.

Golden turned to her suddenly and asked her what she thought of it. "I think it's rotten, Dick," she said simply.

Naturally the men felt hurt after the exhibition they had made of themselves. Then one of them coldly suggested that they go out and get a drink, and they filed away, leaving Miss Yohe alone.

When they got out they all agreed that she must be perfectly heartless to be able to listen to a thing of that sort without feeling its beauty. They all agreed on this point, but then some one spoke of something good hearted she had done, and finally they decided that it had been rather an impolite thing to go out and leave her alone for an hour and a half. So they all went back.

The door was locked. Some one suggested that maybe she had been seized with remorse and committed suicide, so Mason went and borrowed a step ladder and climbed up and looked in over the transom.

She was sitting at a desk writing, and after watching for a while he told the others what she was doing. She was mailing a penny valentine to her mother. After that they decided that she was hopeless.

There are situations in real life, and especially in society, that rival anything in comedy that has ever been put on the stage.

Last week's instance of the two rival raconteurs, both women of standing, beauty and wealth, squabbling over a telephone as to the propriety of a story that had been told at a dinner party, is rather amusing.

The real trouble, it seems, was that both of

the ladies are so anxious to be esteemed as wits that they are going to the verge of naughtiness in their recitals.

The fact that they chose the telephone as a medium for their little set-to proves that they are thoroughly up in modern pugilistic methods. If they had only sent statements to the newspapers it would have been perfect.

Woman as an after-dinner story teller is a distinctly new proposition. Many a time have I sat at a luncheon or some other hen party, sipping chocolate and nibbling sandwiches and wishing we could all stop talking together, but it was no use.

We women could never keep still long enough to let another woman have a chance at a story, and if she did we wouldn't see it. It is the eternal woman of it!

A lot of us went to a studio tea the other day in one of the most charmingly artistic places in town. A specialty is the oddly-shaped old fireplace that has been transplanted from some thousand-year-old place abroad to make a Roman holiday in a New York flat.

The artist who owns the studio is one of those men who is always trying to say original funny things. He really makes 'em up, you know. He has one that he works off on his friends about the old fireplace. This time he struck one of those down to zero frosts that make ice thick. He broke up one of the pleasantest parties I have been at.

We were all seated around the fire-crackling logs and all that—and were commenting upon its strange formation when he sprang his little joke.

"Why is that chimney-piece," he asked, "like a swallow?" We guessed and guessed again, then gave it up.

"Because," he said, "it has a crooked flue."

All the men laughed. We girls looked queerly at each other. Then one of us went out of the room and soon we followed her. She was getting on her things. She said she would not remain after that disgraceful story.

"Why, I didn't understand it," I said, "what was it all about? Chimney-piece—swallow—crooked flue. I can't make anything out of it."

We all said we couldn't understand it. "Well," she said, triumphantly, drawing on her gloves, "if we can't understand it, you may be sure it is an improper story!" So we all excused ourselves coldly and went away. But I do wish I knew the answer.

Mrs. Leiter, of Washington, who has been credited with a list of Malapropian stories that would make capital reading if put in a book, has come forth recently to deny that she is the author of any of them. And now the question arises, who is the goat?

For the Leiter stories have been going the rounds in Washington for several seasons, and each one is better than the last. When the lady was accused of asking James Van Alen if he spelled his name with a siphon it sounded like something from a Smith libretto.

And there is another one about a fashionable Washington physician who was called in to attend Mrs. Leiter while she was suffering from a cold.

"Mr. Leiter told me that night," she said, "that I would catch cold if I wore that gown, but I wouldn't take his advice."

"Mr. Leiter is used to your little peccadilloes by this time, I suppose," suggested the doctor, smilingly. The lady transfixed him with a look.

"My husband, sir, has perfect confidence in me," she replied freezing.

Somehow I am afraid we girls are shy of a keen sense of the ridiculous except when we go to Weber and Fields'. And even then we take a lot for granted and laugh when we get our cue.

Lent begins to-morrow. Which means that we will all go to the theatre oftener than before, for the reason that there will be nowhere else to go.

Then we will have those mysteriously jolly luncheons, with drawn curtains, lighted candles and skirt dances! Why we should skirt dance in Lent is more than I know, but it is a form of entertainment that is always just a little bit on the strict Q. T., and it's faddy to do everything on the Q. T. in Lent.

But it is a fact that Bonfanti and a lot of others are busy from nine till five every day teaching us how to idealize a simple little kick. Some of the outfits that the big shops have made for some of the most accomplished dancers are wonders in their way.

When you skirt dance you know you require all sorts of things described in advertisements as "theatrical underwear." That means that there are hundreds of yards of lace and acres of ribbon and lawn—the kind of things you'd like to have on if you met with an accident and everything had to be described in the papers.

But skirt dancing and making good resolutions are the two principal occupations to which Lent is consecrated. Every one has broken all the resolutions that he made on New Year's, and now there is a chance to take a fresh cast.

There is nothing more pleasant than making a good resolution, unless it is breaking it. That sounds as though I heard it somewhere in a play, but it is unfortunately true.

I wonder why it is that we are created with such imperfect natures. Fate likes to have fun with us poor humans, and juggles our good instincts and bad like dice until we don't know where we're at.

I heard of a man the other day—one of those money-grubbing creatures called brokers—who was never known to have an ounce of sentiment, or feeling, or religion, except—

What do you think?

On occasions when he took a day off and visited the Casino in Central Park, inundating his interior with various alcoholic mixtures of a hair-raising nature. Then he became a lover of nature. He called attention to the birds hopping from bough to bough, the color of the sky, the tints of the atmosphere, and declared his intention of deserting Wall Street for a life in the country.

It was beautiful to hear him talk then, but horrible to think that it was unnatural. He really had no use for a bird unless it was on toast, and he wouldn't live two days in the country unless he was chained there.

But the Casino, of all places, was just the one place on earth that woke his holiest emotions and called forth sentiments that left nothing to be desired except a stained-glass window and a little subdued organ music.

I once thought what a beautiful thing it would be if he would buy the Casino and live there and start a continuous revival performance. But he couldn't see it.

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Feb. 11.

Three plays entirely new to this borough have not proven a sufficient stimulus to counteract the reaction quite naturally following the high tension of last week. The temporary decline in Vandeville interest previously noted was brought up with a quick turn, due to the presentation of some sterling features at the old established resort, and the entree of Percy Williams as a caterer of refined specialties over in the Eastern district.

Oign Netherwold was seen at the Montauk on Monday night and Wednesday afternoon, as Paula, In the Second Mrs. Tanqueray. Tuesday and Wednesday were devoted to The Ternagant. Thursday evening and Saturday matinee witnessed a revival of Camille, while Friday and Saturday nights were taken up with Carmen. Colonel Sinn next presents Herbert Kelcey and Effie Shannon, in The Moth and the Flame, with May Irwin to follow, in Kate Kip.

The Amphion had That Man for a tenant, who, in order to secure the attention due so clever a composition, should have chosen a downtown house for his introductory. This comedy, by Madame Anita Vivanti Chartres, is ingenous and full of bright conceits. Condensation, with an abridgment of the now tediously long intermissions between the acts, would add much to the enjoyment. It is scarcely long enough for an entire evening, and after being accelerated in its action, could profitably be preceded by a curtain-raiser. Isabelle Everson, Reuben Fox, Olive Redpath, Robert Cotton, Ada Deaves, John Ince, Stella Kenney, Henry Stockbridge, and Lottie Briscoe were all respectively excellent, and contributed much to its pleasing enactment. It must, indeed, be discouraging to a visiting attraction to have such slight profitable recognition as in this instance. Curiosity is rife to see if Jacob Litt's fine revival of Shenandoah will prove potent enough to lift the gloom that has settled down in this vicinity.

There was continuance of On and Off at the Columbia. Amelia Bingham was replaced by Essie Titel on Monday, the latter at once scoring a marked success. Manager Sinn undertakes Secret Service on Monday, afterward entertaining Della Fox as The Little Host, beginning Feb. 20.

Manager Harry C. Kennedy exhibited a melodrama at the Elton, of the "yard wide and all wool" type, that for bounce, assertiveness and triumph of virtue over vice, has not been equaled this season. Through the Breakers is certainly great—of its kind. McFadden's Row of Flats is next on view.

The Grand Opera House served Pousse Cafe, which decoction was so well liked when offered at the Star last Fall. Fred Hallen and Mollie Fuller are no longer with the troupe, but most of the fine turns that preceded it when here in 1898 are yet retained. A special engagement to strengthen for the week was that of Maggie Cline. Manager Frank Dietz next gives a date to The Bride Elect.

Fanny Rice again scored a big resounding hit with At the French Ball at the Gayety, where Manager Bennett Wilson next has Pousse Cafe.

The week's olio at Hyde and Behman's may be classed as of the first grade. Grasping an Opportunity, an interesting little sketch covering twenty-three minutes, served to introduce agreeably Will M. Cressy, so long the Cy Prince of The Old Homestead, who, in a truthful portrait of rustic character, was ably seconded by Blanch Dayne as an up-to-date publishing house collector. The Pantzer Brothers can safely double discount any competitors in their specialty of head balancing, in which they are without a peer. Dooley and Tenbrooke stand at the head among blackface comedians for possession of fine singing voices. Camilla Ursu, the famous violinist, received a most respectful and attentive hearing. Her selections comprised a Caprice by Wieniawski, the Carneval de Venice of Paganini, and The Last Rose of Summer, the latter being given without piano accompaniment. Madame Ursu's powers are yet unimpaired, and she is the same great artist as in years gone by. The Streator Zouave made an emphatic hit. Their evolutions must be seen to be appreciated. Other turns were given by John Daly, Annie Devore, Charles Duncan, and Morton and Revelle. The Lincoln Day headliners are Pauline Hall, Harry Lacy, John W. Ransone, and Rice and Cohen.

The Lyceum replaces Henry Chanfrau in Kit, the Arkansas Traveler, with An American Hero. The old Novelty Theatre appears to have emerged safely from the slough of despond in which it has so long been fastened. Under Percy G. Williams' direction, that began last Monday, it will hereafter be no small factor in Williamsburgh diversion. Two performances a day are scheduled, with the best seats not exceeding 50 cents. The initial array of talent included Charles T. Ellis, Clara Moore, James F. Hoey, Bonnie Thornton, O'Brien and Havel, Joe Flynn, the Nelson Sisters, Haines and Pettingill, and Gilson and Reynolds.

The fifth and last performance of grand opera occurred at the Academy of Music 9. Romeo and Juliet being sung by Salezn and Suzanne Adams in the title roles, the latter being substituted for Marcella Sembrich. The whole series presented, The Barber of Seville, Lohengrin, Faust, Trovatore, and the concluding work, collectively, have not taken in receipts a sum equal to two houses of average size over at the Metropolitan.

The High Rollers will be followed at the Brooklyn Music Hall by a house selection, headed by Pearl Andrews, Joe Welch, and Pearce.

The Star ousts The Royal Burlesques to make place for The Bon Ton Extravaganza.

Miss New York, Jr., retires from the Empire to allow entrance for The Gay Masqueraders.

The Unique elects The High Flyers and takes The Monte Carlo Girls instead.

Robert G. Ingersoll discusses "Superstition" at the Columbia on Sunday evening, Feb. 12.—The Park Theatre continues dark and gives no sign of life. It was in the same condition of innocuous desuetude nearly a quarter of a century ago, when Colonel Sinn made his debut there as a Brooklyn manager on Feb. 15, 1875.—The Conteno family have dissolved partnership, the eldest son, Giovanni E., having started off on his own account. Both sides assert, though, in the public prints that there is no family discord, and that the home fountain of love was never in more active play.—For those that entertain the belief that certain localities afford less opportunity for the development of the dramatic profession on Feb. 17.

The advance work for the Robert Fitzsimmons Vandeville co. is being well looked after by William Black.

Arthur Emerson Jones will be in New York in two weeks. C. L. N. NORRIS.

PROVIDENCE.

The Village Postmaster did well at the Providence Opera House 6-11. As a play portraying country life, it was very entertaining, and there was an air of naturalness about the whole performance that made one feel better after seeing it. Frank Mordaunt, in the title-role, acted well. George Ober, W. H. Pascoe, Grace Gaynor Clarke, and Fanchon Campbell had good parts, and the play was staged admirably. Andrew Mack in The Ragged Earl 13-18.

The Tarrytown Widow opened a week's engagement at the Star Theatre 6 before a good sized and well pleased audience. It is a bright play with many amusing situations, and Otis B. Thayer, as Ben Bascom, kept the audiences in the best of humor. Annie Louise Tirrell made a charming widow, and the support given by Gilbert Gardiner, George Romain, Frances Neilson, Marion Watts, and Magda Henry was adequate.

Director William J. Romain, of the Romain Stock co., advises me that he is making splendid headway with the subscription list for a ten weeks' season for his co. at the Talma Theatre, and that the opening probably will occur 13. Charles Bertram, late of the Winnipeg Stock co., is a recent acquisition to the co.

The many friends of Thomas Crosby in this character. Mr. Gill has a good voice and admirable repose, and, while his portrayal was lacking in the detail and facial expression which made famous Frank Mayo's conception, as was to be expected, nevertheless, he did remarkably well. Frank Campau's Tom Driscoll was splendidly acted, and Ada Dwyer's Roxie could not have been improved upon. W. H. McKee made a pronounced hit as the Sheriff. Ralph Dean, Charles J. Edmonds, and Maribel Seymour deserve favorable mention. West's Minstrels 5-11.

Daniel Sully has his own peculiar sphere in things theatrical, and fills it to a nicely. Sully is extremely natural, and at times quietly dramatic and forceful. But his work is crude and inclined to monotony and lacking in finish and polish, yet there is merit in it just the same. His play, Uncle Rob, in which he appeared at the Tabor 29-4, seems to be made up of several other plays in which Mr. Sully has heretofore appeared. The supporting co. was the best work being done by Chrystie Miller, George D. Davis, and George H. Barebridge.

At the Lyceum 29-4 the attraction was Under the Dome.

At the Orpheum A Trip to New York 29-4 served to present the remaining members of the stock co., Hal de Forest, Leon Henri, and Nettie Abbott, to advantage, and afforded opportunities for specialties by Mack Swain, Dora Lowe, Frank De Camp, Lew Rose, and Professor Raza. John L. Sullivan co. 5-11. F. E. CARSTARPHEN.

MILWAUKEE.

The Bijou was filled with an enthusiastic and well satisfied audience 5, the attraction for the week being Gayest Manhattan. The performance was given with animation by an excellent co., which contains many of the old favorites. Jean McIlmoyle as Melinda, the country maiden, was as bewitching as ever, and received a warm welcome. Richard Gorman in the role of Hiram Pringle repeated the hit he made in the past last season. Frank Gardner did especially clever work as Belgrave, and received repeated encores in his specialty. James A. Klemann was continually in demand, his clever comedy work evoking uproarious applause. Octavia Barbe is to be commended for her sprightly impersonation, Jennie Lewis was charming as Tess, Jessie Duncan displayed a fine voice and pretty face, and Alta de Kerwen danced very gracefully. The remainder of the large cast filled their parts admirably. The musical numbers and general ensemble were excellent and the stage settings effective. In addition to this Leonidas, with his troupe of trained dogs and cats, gave a most interesting exhibition, thus making a performance of unusual strength and merit. Manager Sunjin has provided for his patrons an exceptionally attractive bill for next week, when Robert B. Mantell will present his entire repertoire.

The Thathouser-Hatch Stock co. scored another big success in Christopher, Jr. at the Academy 6 before a large and much amused audience. The comedy was well put on and the co. appeared to marked advantage. Eugene Moore in the title-role proved himself the possessor of remarkable versatility, his handling of the light comedy role being as clever as anything he has yet done here. William Yerance as Christopher Colt, Sr., was the stern, relentless parent to perfection. Donald Bowles completely lost his identity as Job, and made one of the hits of the play in a part offering but scant opportunity. William Marble was very good as the Major. Frank B. Hatch excited great laughter as the silent Glibb, his facial expression being exquisite. Samuel Lewis was capital as Whimper. Lucius Henderson was manly and thorough as Bellamy, and Irving Brooks played the suave Simpson with subtlety and ease. A pleasing feature of the performance was the reappearance in the cast of Gertrude Homan, after an absence of two weeks. As Nelly Colt, Miss Homan gave one of those sweet and winning performances that have ever made her so exceedingly popular here, and the beautiful and talented young artist was the recipient of a perfect ovation. Alberta Galatin gave a natural, easy and altogether delightful portrayal of Dora. Nan Mifflin as Mrs. Glibb was admirable, and Mary Davenport was an excellent Mrs. Colt. The stage was most tastefully set, the last scene calling for a round of applause, which it well deserved. The Ensign 13-19.

The Snashbury Stock co. opened the thirty-seventh and last week of its long and successful run at the Davidson 5 with The Charity Ball, the same play in which the co. first appeared last May. The attendance was large and unusually enthusiastic, it being the evident desire of those present to show their appreciation of the co.'s excellent worth and at the same time testify the sincere regret felt at the approaching departure of this much esteemed organization. Benjamin Howard and Maye Louise Algen, the only remaining members of the original co., appeared in their old roles. Mr. Howard as the Rev. John Van Buren giving a portrayal which will leave a lasting impression on the minds of all his friends here, and that very popular and clever actress, Maye Louise Algen, repeated former successes as Mrs. De Peyster. Francis Byrne gave a good rendition of Dick Van Buren. John W. Burton was an excellent Judge Knox. John Daly Murphy played Alex Robinson capably, and Charles Ray contributed one of his neat bits as Betts. Ethelyn Palmer scored an artistic success as Phyllis Lee, playing with great conviction and sincerity, her strong scene in the third act being especially entitled to praise. Eleanor Robson gave a delicate and graceful interpretation of Bess. Ella Marble was good as Mrs. Van Buren, and Edna Dorman was sweet and natural as Sophie. Adele Block played Ann Cruger in a self-possessed and thoroughly charming manner, and James Carew, Richard Baker, and Eleanor Rose filled lesser roles most capably. The stage was prettily set, and the performance was in every way a delightful one. The Lilliputians 12-18.

Rosenthal appeared at the Pabst 3 before a moderate sized but appreciative audience. Moment Aufnahmen was given an effective presentation by the Wehl and Wachsner Stock co. at the Pabst 5, the performance being a benefit to Otto Stramper. Paul Wirth and Albert Metzger played the leading roles with great success. Cabotins (Comedians), from the French of Palleron, will be given 8.

Benjamin Howard, Francis Byrne, John Daly Murphy, Adele Block, Maye Louise Algen, and Eleanor Robson will leave for St. Louis 12, where they will present at the Columbia a series of sketches under the management of Charles P. Salisbury.

Frederick Paulding, who is still filling special engagements here, will complete his twentieth year in the dramatic profession on Feb. 17.

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M. J. SMITH.

city are pleased to learn of the success made by him in the recent production given by the senior class of the Stanhope-Whecroft School, at the Madison Square Theatre. Mr. Crosby is a graduate of Brown '93, and was dramatic critic of the Providence Journal for two seasons. He was also for five years a prominent member of the Talmie Club, of this city.

The Yale Glee, Banjo and Mandolin Club and the Brown University Musical Club will give a joint concert at Infantry Hall 14.

The second Arion Club concert is announced for 28, when Sullivan's The Golden Legend will be performed for the first time here. Principal parts will be sung by Evan Williams, Gertrude Edmunds, Gwilym Miles, and a soprano to be announced later.

Manager A. A. Spitz, of the Olympic, has again resumed management of the Pawtucket Opera House.

George N. Gray spent Sunday at his home here. John D. Griffin was also in town over Sunday.

Ethel Hertslet, of the Tarrytown Widow, was taken ill last week in Albany, and was unable to come here with the co. Maude Kellan, musical director of the co., played Miss Hertslet's part at short notice, and did well, considering that it was her first appearance on the stage.

George A. Spink, of this city, has joined Jefferson De Angels.

Two concerts of unusual brilliancy were given at Infantry Hall 9 by the Banda Rossa. The soloists assisting the band were Mrs. Marshall Pease and Emilio de Gogorza. Nothing finer has ever been heard here. The hall was well filled with appreciative audiences. William H. Wing, of this city, had the affair in charge.

HOWARD C. RIPLEY.

MONTREAL.

A good sized and representative audience greeted Mrs. Fliske's opening in Tess of the D'Urbervilles 6. It was evident from the start of the play that the strong impression that Mrs. Fliske made on her previous visit was a lasting one. The applause was most enthusiastic and there were several recalls at the end of each act. The co. is in most respects the same co. as last season: John Jack, Mary E. Barker, Frederic de Belleville, Edith Wright, and Sidney Cowell repeated their excellent performances. The newcomers included John Craig, as Angel Claire, and Aleene Hoff, as Marianne. Both did good work. During the week Mrs. Fliske appears in Love Finds the Way and A Bit of Old Chelsea, Little Italy and Divorces, and Magda. Those that have enjoyed Tess will look forward with interest to seeing Mrs. Fliske in this varied repertoire.

Paul Cazenueve opened to good business at the Queen's 6 in The Three Guardsmen. As an exponent of the romantic school of acting, Mr. Cazenueve gives promise of a brilliant future. His work as D'Artagnan is marked by real ability, and he is supported by a fair co. The plays are very creditably costumed. David Garrick and Don Cesar de Bazan will be given later in the week. Roeder and Crane Brothers co. 13-18.

The Théâtre Français Stock co. presented The Idler 6-11 to good business. Hallett Thompson gave a capable performance of Mark Cross, and T. J. McGrane appeared to advantage as Truman Strong. Charlotte Deane gave a sympathetic performance of Lady Hardinge. Nellie Calahan was particularly charming and winsome as Kate. Esther Moore made the most of the small part of Mrs. Cross, the more so as the part is distinctly different from that in which she made her local debut last week. Duffy, Sawtelle and Duffy head an acceptable vaudeville bill. The Runaway Wife 13-18.

The Ingmar Lodge, K. of P., held a meeting for the installation of officers, followed by a social. 7. Walton Townsend, of the Théâtre Français, who has lately become a member of the lodge, recited James Whitcomb Riley's poem: "Good Bye, Jim," with telling effect, and was loudly applauded.

KANSAS CITY.

Pudd'nhead Wilson, which is already familiar here through numerous previous engagements, was presented at the Coates Opera House 6-8 before fair sized audiences. Edwin Mayo played the title-role well, although suffering from a severe cold. Ada Dwyer played Roxie most admirably. Frank Campau as Tom Driscoll, Miss Delaro as Patzy, and Maribel Seymour as Roxie were also competent. McLean-Tyler-Hanford

Brown's in Town was presented at the Grand Opera House 5-11 and made a good impression. The action was lively, the situations good. Edward S. Ables played in excellent style the part of Dick, a young married man trying to keep secret his marriage. James O. Barrows had an unctuous part as the irascible father, and played it very amusingly. Anna Belmont and Kathryn Osterman, two pretty women, were seen in the leading female characters and made an attractive appearance, while Josie Sadler was good in a German character, and Belle Davis' coon songs made her extremely popular.

The Prisoner of Zenda 12-18.

The Woodward Stock co. put on a good production of Cyrano de Bergerac 5 for two weeks' run. The fame of the production has caused the biggest sale of seats in the history of the present management, and it is expected that the two weeks will be played to crowded houses. The production is a worthy one in every way and the lengthy cast well arranged.

William E. Niles as Cyrano did as well as could be expected in such a remarkably diversified character. Bertha Creighton as Roxane surpassed her previous efforts and gave a delightful performance. Walter Greene was excellent as De Guiche, and Hal Davis as De Valvert.

Frederick Montague as Christian, Carl Smith, De Witt Clinton, Miss Berkely, Emma Dunn, and others all helped to give a smooth performance.

The scenery, costumes, properties and general production were all of high character. A real coach and a handsome pair of

ST. PAUL.

At the Metropolitan Opera House the Selbert Orchestra gave an enjoyable concert 5 to a large and appreciative audience. Willie Collier 12-15.

Hopkins' Trans-Oceanics opened at the Grand 5 to S. R. O. Ford and Francis gave an amusing operatic travesty. Edna Collins' whistling was very pleasing. Josephine Gassman and her pickaninnies made a pronounced hit. Miss Gassman sings coon songs to perfection. She had six recalls. The Nawms gave an excellent sketch, and received hearty recognition. Polk and Kollins are decidedly clever banjoists. Foy and Clark gave an entertaining comedy sketch. Kara is the best and most expert juggler ever seen on the local stage. Nestor and Bennett's Illustrated songs were a taking feature. A Parlor Match 12-18.

although it has several very excellent features, including fine scenery, fine tumbling, and the clever charcoal sketches of John F. Byrne. Hopkins' Trans-Oceanics 12-18.

Morris Rosenthal, the pianist, appeared before a large and brilliant audience at the Lyceum Theatre 8, under the auspices of the Institute of Arts and Letters. The Philharmonic Club gave another of its enjoyable concerts at the Lyceum 7, to a most appreciative audience. The features of the programme were the work of the Spiering Quartette and Christine Dwyer. Blanche Marchesi will give a recital at the Lyceum Theatre March 4. F. C. CAMPBELL.

BUFFALO.

The French Maid was the attraction at the Star 2-4 and did excellent business. Charles A. Bigelow was featured in the production, and justly so. His work throughout was artistic, and he furnished nearly all the comedy there was in the piece. Anna Held was an extra attraction, and no doubt proved a successful one from the box-office standpoint. Her work, however, aroused little enthusiasm. Sporting Life made a big hit 6-11. The play was a big success in every way, the excellent methods used in staging it being especially commendable. Robert Hilliard and Eliza Proctor Otis carried off the honors. Modjeska 13-15. E. H. Sothern 16-18.

McFadden's Row of Flats did a land-office business at the Lyceum 6-11. But a thread of plot runs through the farce, specialties being introduced on the slightest provocation. In the co. and worthy of notice are Joseph J. Sullivan, Harry Crandall, Carrie Weber, Kitty Gordon, and Charles Morgan. Thomas E. Shea in The Man-o'-War's Man 13-18.

B. P. O. E. 23 entertained a number of guests at a delightful social session 8. Several members of the theatrical profession were present.

Papers have been filed with the Secretary of State incorporating the Empire Theatre of Buffalo. The capital stock is \$5,000. The directors are Herman Wile, David Teismer, and Leo E. Rothchild.

I see by the last number of THE MIRROR that Anna Held lost a bag containing valuable papers, etc., in Rochester. This seems to have become a habit with her, as she lost the same bag, containing exactly the same articles, in this city.

Alphonse J. Meyer, of Shea's Theatre, has purchased an interest in the New Gruener Hotel, which will be opened here this week. Mr. Meyer will still be connected with his theatrical enterprises.

John Lund, director of the Symphony Orchestra, has been engaged in composing an opera, to be called The Singing Star. The libretto is by Victor Speer, a newspaper man of this city. I have heard a selection from the new work, and it is delightful for its exquisite melody and curious harmonic surprises.

Harry Levine, who passed himself off as the advance agent of Buffalo Bill's Wild West, and in this guise mulcted Steve Brodie out of a loan, left town just in time to avert an encounter with Louis F. Cooke, the bona fide agent of the show. Mr. Cooke arrived in town while this was going on, and ordered cards containing a picture and description of the swindler. Meanwhile, Levine hurriedly left town.

The Pirates of Penzance will be sung by the Buffalo Opera co. at the Star 23. R. G. Radcliffe will stage the opera.

Mamie Forbes, of The French Maid, sprained her ankle during her engagement in this city. Emmett Drew's health has so much improved that he has been removed from the hospital to his home in Paterson, N. J. It will be several weeks before Mr. Drew can rejoin his co.

REINOLD WOLF.

JERSEY CITY.

Maurice Freeman made his stellar debut in this city, in James W. Hawkins, Jr.'s new melodrama, Under Sealed Orders, at the Academy of Music 6-11, to fair patronage. The play is in four acts, and handsomely presented, as regards scenery and mountings, but it is one of those impossible things. The author has displayed knowledge of playwriting, and has made the finales so strong as to get two and three encores and repeated curtain-calls. Under Sealed Orders is a story of the English secret service system, and the scenes are laid in Algeria and London. Maurice Freeman plays the part of a noted French criminal and hypnotist—a sort of Mr. Hyde. It is a thankless part, but Mr. Freeman displays rare ability as an actor. Nodine Winston, as Julie, the Algerian girl, has a good part, and she won deserved applause. Louis Lytton had the comedy, and Louis Green has the heavies. Edwin Nalon, Joseph Damery, Frank Opperman, Grace Gibbons, Alice Endress, and Lily Frank had congenial roles. A number of professionals were present at the opening of the engagement, 6, and were much impressed with the play. Through the Breakers 13-18. That Man 20-25.

Manager John Holmes offered Steve Brodie in On the Bowery at his Bijou Theatre 6-11 to top-heavy houses. The play is typical of the Bowery, and Steve certainly appears to be at ease while he is on the stage. The scenes are very exciting. William Mitchell, who played the part of the "bum," was the favorite. Belle La Verde was good in her part, and Lillian Verona, as the tough girl, did well. Bert Hart was very good as the newspaper reporter. Others in the support were Harry Pierson, Frank Millard, John Cain, F. C. Wells, and Claudia Lorraine. Russell and Thomas Glenroy gave an animated boxing match in the saloon scene. Brodie's jump from the bridge called but three curtain-calls. Carl Haswin, in The Silver King, 13-18. McFadden's Row of Flats 20-25.

A slight fire occurred at the Bijou Theatre 4, during a performance of A Female Drummer, caused by a cigarette. Aside from a scare there was no damage done, as it happened on the stage and the audience did not know anything about the fire until the performance was over.

George H. Emrick, who is at present rehearsing for Ferguson and Emrick's McCarthy's Minstrels co., has the most unique and valuable scrapbook ever seen in this city, containing excellent press notices from all over the world.

Jess Burns, who managed Henry Chanfrau early this season, is now manager for Sevengolia, the hypnotist.

Under Sealed Orders will close its present tour at the conclusion of its engagement here 11, on account of being booked in so many one-night towns. The piece is a heavy one to handle. The enforced intermission will last about two weeks.

WALTER C. SMITH.

NEW ORLEANS.

Week of 5 the Hopkins Stock co. presented The Wages of Sin in an acceptable manner at the St. Charles Theatre. The personnel of the co. has been changed somewhat. Nettie Bourne and William Hawkins are now the leading people, replacing Maud Edna Hall and Mortimer Snow. The vaudeville features consisted of the Troubadour Trio, Connors and Dunn, Lew Hawkins, and Edward Shields.

At the Grand Opera House the Punch Robert-son co., in its third and last week 5-11, in The World. The work of the co. improves on acquaintance, and the effectiveness of the scenery used is deserving of mention. Tim Murphy 12-18.

Under the Red Robe was an attraction 5-11. Devil's Auction 12-18. Murray and Mack 19-25.

Roland Reed, on his annual visit, appeared in his new play, His Father's Boy, 5-11, and very good business was the order for the week. The play, like all others that Mr. Reed has undertaken, is peculiarly adapted to the style of this popular comedian, and the complications which follow in quick order are highly ridiculous and laughable. Isadore Rush and a competent co. gave excellent support. The Bostonians 12-18. Otis Skinner 19-25. Henry Miller 26 March 4.

The attendance at the French Opera House has picked up remarkably, and packed houses are ordinary occurrences, owing, no doubt, to the large number of strangers attracted hither by the

Carnival festivities. Cavalleria Rusticana and La Navarraise 4. La Reine De Saba, matinee, 5. L'Auberge de Tolu-bohu 5. Le Prophete 8. J. MARSHALL QUINTERO.

DETROIT.

E. H. Sothern made his annual visit at the Detroit 2-4, presenting The King's Musketeers. Mr. Sothern was seen to advantage, and Katherine Florence proved a worthy successor to Virginia Harmen. A Colonial Girl was given 4. The French Maid, with Charles A. Bigelow and Anna Held, is the attraction 6-8. Sol Smith Russell 9-11.

At the Empire Theatre 7 a splendid performance of The Wife was given by the Detroit Comedy Club before an immense house. This organization of ours may be properly classed among the best of its kind in this country. Paulette Keena, who took the part of Helen Truman, is entitled to the highest praise. If this piece of work can be taken as a fair criterion of what Miss Keena's abilities are, she could fill acceptably the position of leading woman in any co. Among the new faces in the cast were Jessie Broadhead and Kirk Alexander, both of whom took their parts excellently.

At the Lyceum 5-11, A High Born Lady is playing, with Billy Clifford and Maude Huth as the star entertainers, which positions they fill very satisfactorily. My Friend from India 12-18.

The World Against Her is at Whitney's Opera House. Agnes Wallace Villa is playing Madge Carlton, and she is ably supported by a good co. When London Sleeps 12-18. KIMBAL.

GALVESTON.

The Klim-Hearn co. terminated a highly profitable engagement at the Grand Jan. 31. A return visit has been booked for week of Feb. 12. Under the Red Robe 1, 2. Sousa's Band delighted two large audiences 6. It was the march king's initial visit to these shores, and in the appreciation exhibited by his many admirers may easily be read the sincere hope that the visit will be repeated next season, and the next, and so on. Underlined, the Herrmanns. Sowing the Wind. C. N. RHODE.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Myrtle-Harder co. Jan. 30. Plays presented: The Little Sinner, The Buckeye, My Uncle from India, Was She Guilty, The Hermit, and The Hand of Justice. Roland Reed, assisted by Isadore Rush, in His Father's Boy 3 to good business. The play kept its audience in roars of laughter throughout. The supporting co. is capable, the work of Lotta Alter being especially commendable. Mr. Reed played The Wrong Mr. Wright and The Woman Hater 4; good business and satisfaction given. A Breezy Time 6. Edward Baxter Perry 7. Devil's Auction 10. The Bostonians 11.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Peruchi-Beldoni co. presented A Venetian Romance, A Prince in Rags, A Georgia Cracker, Rip Van Winkle, The Little Wildcat, A Kentucky Girl, A Western Judge, and Lost in London to good business Jan. 30. A large audience greeted the "yinkle and Harder co. as a Little Sinner 6. A Breezy Time 10, 11. Arnold's Fun Makers 13-18.

MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): A fair house greeted Roland Reed in His Father's Boy 31. Rosemary was presented by Otis Skinner and his excellent co. to a large audience 2. Sousa's Band to good business 3. Edward Baxter Perry 7. The Bostonians 10. The Bostonians 11.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Roland Reed in The Wrong Mr. Wright 1 to a very large audience. Arnold's Fun Makers 6-11 in Our Jonathan in Cuba, The Two Orphans, A Trip to Boston, The Schoolmaster's Pupil, My Wife's Husband, Only a Tramp, Peck's Bad Boy, and A Gay Drummer. Otis Skinner 15.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Mahara's Minstrels to good business 2, 3; satisfaction given. Tennessee's Pardner 4. Local minstrels 10. A Contented Woman 13. Two Married Men 21.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Mahara's Minstrels 2; performance satisfactory; good house. Tennessee's Pardner 10. A Contented Woman 14.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Under the Red Robe Jan. 25. Sowing the Wind 2. A Bachelor's Honeymoon 27; good performance; large audience. The Prisoner of Zenda 2, splendid performance; packed house. Marie Wainwright 4 in East Lynne and Shall We Forgive Her? fair-sized audience. Scalchi Concert Co. 6. Tim Murphy 7. Barlow Brothers' Minstrels 11. El Capitan 12. Sousa's Band 12. El Capitan 13. Camille 14.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): MacLean-Tyler-Hanford co. in Othello Jan. 30; large and pleased audience. Scalchi Concert Co. 4; good house. Marie Wainwright 6. Town Topics 9. Barlow Brothers' Minstrels 10. The Dazzler 20.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Marie Wainwright in Shall We Forgive Her? 3; crowded house; delighted audience. Scalchi Concert Co. 7. Town Topics 10. Sousa's Band 11. El Capitan 14. Roland Reed 20. The Dazzler 21. A Day and Night 22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehman, managers): Imperial Colored Minstrels co. Jan. 30, 31; co. disbanded here. Tim Murphy in The Carpetbaggers 6; excellent attractions; light house owing to bad weather.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Schuman Concert co. Jan. 30; good performance; small house. Passion Play pictures 1, 2; good performances; large audiences. Ferris Comedians 6-11. Alta Heywood 13.

CALIFORNIA.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): This beautiful new playhouse was opened in a blaze of glory by the James-Kidder-Warde co. in The School for Scandal 2. The audience was the largest in the history of San Jose. Mayor Phelan of San Francisco, the owner, was present with a large party.—AUDITORIUM THEATRE (Charles P. Hall, manager): Jan. 27; good co. and business. Belle Archer in A Contented Woman 30; pleased a big audience. Won Back (local) 31.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): James-Kidder-Warde co. in The School for Scandal, Hamlet, and Julius Caesar Jan. 23, 24; large audiences, every one pleased.

WOODLAND.—HERSHEY'S OPERA HOUSE (E. E. Webster, manager): Belle Archer in A Contented Woman 2; full house; performance very satisfactory.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sweet Lavender Jan. 31; large audience. ITEM: West's Minstrels 3 canceled. Co. snowbound at Glenwood Springs.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Lewis Morrison in Faust 4. William H. Smith lecturer, 9. A Boy Wanted 11. Von Yonson 18.

OKLAHOMA.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Sharkey Vandeville co. to small houses 3. John Drew in The Liars 4. Gounod Society Concert 9 packed the theatre. The chorus under Signor Agricante, were splendidly drilled and sang effectively. Yvonne de Treville, the leading soloist, received generous applause. Herbert Witherspoon made an emphatic hit. Edith Miller and Evan Williams, the other soloists, were most acceptable.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Bride-Elect drew a large audience 2. The Moth and the Flame did well 3. A Grip of Steel 9, 10. The Geisha 11. Irene Myers co. 13-18. Bands Rosa 21. Henry Miller 22. Ollie Evans 23. The Heart of Chicago 25.

The Telephone Girl 10. Henry Miller 14. The Air Ship 17, 18. Kelcey-Shannon co. 21. Benton Holmes 23. Mrs. Fliske 24, 25. Wilbur-Kirwin Opera co. 27. March 4.—ITEMS: Yvonne de Treville was entertained by Mr. and Mrs. Walter Nichols while in town.—Mary Dudley Burke, a favorite amateur, is arranging to present a series of plays during the season assisted by her pupils.—Denman Thompson was the guest of friends while playing here 2.—The Grays, New Haven's crack company, will give their minstrels at the Hyperion during this month.—Horace Wall is negotiating with Dr. Paul Skiff for a lease and the rebuilding of the New Haven Opera House; a syndicate of townsmen is backing him in the venture. it is said.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Francis Wilson 2, 3 in The Little Corporal. Overfowing houses greeted The Telephone Girl 7, 8. Sharkey Vandeville co. 4; good house. The Telephone Girl 11. Henry Miller 13.—SMITH'S THEATRE (Edward C. Smith, manager): The Ivy Leaf 30; business satisfactory. Hal Reid in Knobs o' Tennessee 24; good houses; apparent satisfaction. Stetson's U. T. C. 4-6 filled the house. Human Hearts 9-11. Black Crook Extravaganza co. 13-15. The Spoons 16-18.—ITEMS: Elaborate preparations are being made for the fourth annual minstrel entertainment of local Elks to be held at the Park City Theatre 28. Among the attractions will be a kaleidoscopic first part and several artists of national reputation.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): U. T. C. 2 to good business. Jewett, magician, pleased a fair audience 6. Louis Mann and Clara Lipman and their excellent co. in The Telephone Girl crowded the house with a delighted audience 8. Sharkey Vandeville co. 10.—JACQUES OPERA HOUSE (Jean Jacques, manager): Pitman Comedy co. closed a successful week's engagement 4. The Heart of Chicago filled the house twice a day with appreciative audiences 6-8. Howe's Wraphash 20-21.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Francis Wilson in The Little Corporal Jan. 31. Denman Thompson to big business in The Old Homestead 1. John Drew in The Liars 2. Sharkey Vandeville co. 4; good house. The Telephone Girl 11. Henry Miller 13.—SMITH'S THEATRE (Edward C. Smith, manager): The Ivy Leaf 30; business satisfactory. Hal Reid in Knobs o' Tennessee 24; good houses; apparent satisfaction. Stetson's U. T. C. 4-6 filled the house. Human Hearts 9-11. Black Crook Extravaganza co. 13-15. The Spoons 16-18.—ITEMS: Elaborate preparations are being made for the fourth annual minstrel entertainment of local Elks to be held at the Park City Theatre 28. Among the attractions will be a kaleidoscopic first part and several artists of national reputation.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Corse Payton Stock co. ended a week's engagement 4, having played to large audiences. All the plays were well mounted and costumed, and the acting was up to the average of repertoire co.'s. The specialties were all good, particularly the dances of Miss Da Castro. The Frog of Windham and The Hyl of the Mill (local) 15. Tom Sharkey Vandeville co. 9. Stetson's U. T. C. 15.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): John Drew in The Liars 3; good business. Wilbur Opera co. 6-11; poor business; co. weak. Repertoire: Fra Diavolo, The Royal Middy, The Bohemian Girl, The Black Hussar, The Beggar Student, and The Two Vagabonds. Stetson's U. T. C. 13.—OPERA HOUSE (F. W. Mitchell, manager): Dark.

Will crack the walls of
your Theatre and fill
up the cracks in
your Box
Office.

THE FASCINATING FARCE

MR. PLASTER OF PARIS

Making Laughter a Popular Fad.

FRIEND from India 5; satisfactory performance and business. The Blondells in *A Cheerful Idiot* 12.

CHAMPAIGN. — **WALKER OPERA HOUSE** (C. F. Hamilton, manager): *Fabio Romani* Jan. 30; small house. *El Capitan* 31; good attendance. A Bachelor's Honeymoon 4; small audience.

ROCKFORD. — **OPERA HOUSE** (C. C. Jones, manager): Professor Cheever, hypnotist, opened 2 for six nights; owing to small attendance engagement closed after second performance.

MATTOON. — **THEATRE** (Charles Hague, manager): *Aiden Benedict* in *Fabio Romani* Jan. 30; pleased a good house. *The Beggar Prince* Opera co. 24; good business.

ELGIN. — **OPERA HOUSE** (Fred W. Jenkins, manager): *A Trip to the City* 1; poor performance; small house. *Marsh Brothers in Muldoon's Picnic* 4; small house; did not give satisfaction. *Clay Clement* 27.

TAYLORVILLE. — **VANDEVER OPERA HOUSE** (W. H. Kamp, manager): *McSorley's Twins* I canceled. *The Pulse of Greater New York* 6; large and pleased audience. *The Dazzler* 9.

CANTON. — **NEW OPERA HOUSE** (J. Frank Head, manager): Owing to the steam pipes bursting Forest's U. T. C. played in the Armory to a poor house 1; performance fair. *Clay Clement* 10. **EFFINGHAM.** — **AUSTIN OPERA HOUSE** (J. H. Curry, manager): *Beggar Prince* Opera co. 6, 7; good business; satisfaction given. *The Chimes of Normandy* 8.

CLINTON. — **RENICK OPERA HOUSE** (J. B. Arthur, manager): *Forrest's U. T. C.* 6; S. R. O. Canadian Jubilee Singers 13. *A Modern Woodman* 14.

STERLING. — **ACADEMY OF MUSIC** (M. C. Ward, manager): *Darkest Russia* 1 proved a treat and was thoroughly enjoyed by a large audience.

STREATOR. — **PLUMB OPERA HOUSE** (J. E. Williams, manager): *My Friend from India* 2; large and pleased audience.

LITCHFIELD. — **RHODES OPERA HOUSE** (Hugh A. Snell, manager): *Fabio Romani* 7.

PANA. — **NEW GRAND** (Lou Roley, manager): *Fabio Romani* 12; large and pleased audience.

INDIANA.

ANDERSON. — **GRAND OPERA HOUSE** (J. B. Dickson, manager): *Creston Clarke in The Last of His Race* Jan. 31; excellent performance; poor business. *The Air Ship* 1; pleasing performance. *Raymond Finlay, Max Millian, Ben Shields, and Marie Stuart* deserve special mention. At *Piney Ridge* 6; good performance; business fair. *The Wheel of Fortune* 7; good performance; fair business. *Garry Owen* 9. *The Pulse of Greater New York* 10. *Cyrano de Bergerac* 13. *The Highwayman* 15. *Superba* 23. — **ITEMS:** The Elks' Minstrels cleared \$500 for the charity fund. — *John W. Vogel*, manager of *Darkest America* co., will send out a white minstrel co. next season. He has a five-year contract with *Arthur Deming*, and also has signed *Higgins*, the club swinger.

EVANSVILLE. — **GRAND** (King Cobbs, manager): A Bachelor's Honeymoon 1; fair house. *Tim Murphy* in *The Carpetbagger* 2; medium house. *El Capitan* 4; splendid house. *Clay Clement* 6 in *The Southern Gentleman* to good house. Mr. Clement is a favorite here. *The Prisoner of Zenda* 8. *Jack and the Beanstalk* 9. *Brown's in Town* 13. *Sol Smith Russell* 15. *Sousa's Band* 18. — **PEOPLES** (T. J. Graves, manager): *Tom Edison the Electrician* 5; fair house; performance enjoyable. *The Dazzler* 12. *Fabio Romani* 19.

FORT WAYNE. — **MASONIC TEMPLE** (Stouder and Smith, managers): *A Woman in the Case* Jan. 31; house light; co. fair. *Stuart Robson in The Meddler* 6 to capacity; easily largest house this season. Mr. Robson maintained his high reputation. *Marie Burroughs* was unable to appear because of a severe attack of the grip. Her part was acted admirably by *Mande Granger*. The entire cast good; audience pleased. *My Friend from India* 8. *1492 II* 11. *Charles A. Gardner* 13. *Newell's Cyrano de Bergerac* 14. *Next Door* 15. *The Heart of Maryland* 16. *Stetson's U. T. C.* 18. *King Dramatic* co. 20-25.

LOGANSPORT. — **DOLAN'S THEATRE** (William Dolan, manager): E. V. Debe lectured to small house. Jan. 30. *Charles A. Gardner* in three one-act plays. *The Other Fellow*, *Uncle Karl*, and *School* drew a good house 1. *Willard Newell* assisted by *Vail de Vernon* and a large co. presented *Cyrano de Bergerac* 2 to a large and appreciative audience. *Archie Boyd* and a clever co. in *Shore Acres* 6 pleased a good house; first-class performance. What Happened to Jones 9. *Gormans* 23. *Hagan's Alve* 25.

PERU. — **ENICK'S OPERA HOUSE** (F. G. Emerick, manager): *Willard Newell in Cyrano de Bergerac* 4 to a fair business; performance fair. *Shore Acres* 7; good business; satisfaction given. *Elks' Minstrels* 9. *The Pulse of Greater New York* 11. *Next Door* 14. *Si Plunkard* 24. — **ITEMS:** The advance sale for the *Elks' Minstrels* opened at 9 o'clock and at 9:30 o'clock the entire house was sold. It was without doubt the largest sale in the history of the house. The Logansport Lodge will attend in a body.

FRANKFORT. — **COLUMBIA THEATRE** (J. J. Augemann, g.r.): *Clay Clement* and a strong support presented *The New Dominion* 1 to large audience. Mr. Clement was taken ill at the conclusion of the third act and Jeffrey Willis assumed the leading role in a most acceptable manner. *Frantz's wargraph* 4 to large business. *James O'Neill* 16. *Pudd'nhead Wilson* 27.

PORTLAND. — **AUDITORIUM** (Andrews and Littell, managers): *Eldon's Comedians* Jan. 30-4, presenting *Ziz*, *A Country Sweetheart*, *Swan Swanson*, *Cyclone*, *My Mother-in-Law*, *Ten Nights in a Bar Room*, and *The Slums of Greater New York*; packed houses; good performances.

MADISON. — **GRAND OPERA HOUSE** (C. M. Murphy, manager): *Si Plunkard* Jan. 31. *Darkest America* 1. *The Gay Matinee Girl* 3, all to good houses and satisfaction. *Mattie Vickers and Monroe and Hart* were the special features in *The Gay Matinee Girl*. What Happened to Jones 15.

KOKOMO. — **GRAND OPERA HOUSE** (F. E. Henderson, manager): *A Woman in the Case* to a poor house 1. *Cyrano de Bergerac* 3; splendid performance; small house. *Charles A. Gardner* 7. What Happened to Jones 10. *Next Door* 13. *1492 II* 14. *Salisbury Orchestra* 17. *A Country Merchant* 20.

LAFAYETTE. — **GRAND OPERA HOUSE** (George Seeger, Jr., manager): *Willard Newell in Cyrano de Bergerac* 1 to fair house. *Clay Clement* in *A Southern Gentleman* 3 to good business. *The Heart of Maryland* 15. *The Highwayman* 17. *Sol Smith Russell* 23.

GOSHEN. — **THE IRWIN** (Frank Irwin, manager): *Clay Clement* in *A Southern Gentleman* Jan. 31; crowded house pleased. *Robert B. Mantell* 3 in *Monarchs*; house crowded. What Happened to Jones 8.

ALEXANDRIA. — **OPERA HOUSE** (Otto and Manlove, managers): *Garry Owen* to large house 4; poor performance. *The Wheel of Fortune* to light house 6; satisfaction given. *The Pulse of Greater New York* 14. *Murray and Mack* 18.

AUBURN. — **HENRY'S OPERA HOUSE** (J. C. Henry, manager): *The McElrath's* lectured on "Around the World on Bicycles" 7, 8. *Next Door* 16. *The Missouri Girl* 2. *Scott's Minstrels* 14. *Lost in New York* 21.

MUNCIE. — **WYSON'S GRAND OPERA HOUSE** (H. R. Wyson, manager): *Hall-Winters* co. week Jan. 30-4 in Little Miss Weatherford, *A Man of Mystery*, *The Telegram*, *Under the Sea*, *Little Splinter's Claim*, and *The Green Spider*; fair audiences.

DUNKIRK. — **TODD OPERA HOUSE** (Charles W. Todd, manager): *John Thomas Concert* co. 1; pleasing performance; fair audience. *Tony Ashton's Dog Show* failed to please small audience 4. *A Turkish Bath* and *Garry Owen* in double bill 11.

NEW CASTLE. — **ALCAZAR OPERA HOUSE** (B. F. Brown, manager): *The Air Ship* 3; well-pleased audience. *Garry Owen* 15. *Darkest America* 21. *A Country Merchant* 23. *Muldoon's Picnic* Mch. 15. *Scott's Minstrels* 21.

TIPTON. — **KLEYLOR THEATRE** (Foster and Ram-

say, managers): *Wagraph* 1; good house. *A Cluster of Diamonds* 6; fair business. Repeated 9. *The Pulse of Greater New York* 8. Local minstrels 15. *Si Plunkard* 23.

VINCENNES. — **MCJIMSEY'S THEATRE** (Guy McJmsey, manager): Despite severely inclement weather Tom Edison the Electrician drew a good house 6. *Miss Francis of Yale* 7; canceled. What Happened to Jones 16. *Sousa's Band* 18.

HAMMOND. — **HOHMAN OPERA HOUSE** (T. E. Bell, manager): *A Turkish Bath* 5; fair house; performance ordinary. *Muldoon's Picnic* 12. *Darkest Russia* 22.

UNION CITY. — **UNION GRAND THEATRE** (S. J. Fisher, manager): *Next Door* 7; fair house; good performance. *A Country Merchant* 15.

DECATUR. — **BOESSE'S OPERA HOUSE** (J. W. Boesse, manager): *Stetson's U. T. C.* co. 6; creditable performance; packed house.

MIDDLETOWN. — **ELLIOTT OPERA HOUSE** (Van Matre, manager): *Charles A. Gardner* 8. *Si Plunkard* 27.

NOBLESVILLE. — **WILD'S OPERA HOUSE** (C. C. Curtis, manager): *Parisian Pleasure Party* canceled. *The Pulse of Greater New York* 9.

HUNTINGTON. — **OPERA HOUSE** (R. D. Smith, manager): *Shore Acres* to good business 2; best of satisfaction. *Stetson's U. T. C.* co. 7; big business.

WABASH. — **HARTEN'S OPERA HOUSE** (Alfred Harter, manager): *Shore Acres* 3; good business; pleased audience. *Hagan's Alve* 24.

port was excellent. *Scalchi Concert* co. had a fair house 2. *Walker Whiteside* 13. *Gorton's Minstrels* 16. *The Dazzler* 17. *Hagan's Alve* 28.

WICHITA. — **CRAWFORD GRAND OPERA HOUSE** (E. L. Marthling, manager): *Beach and Bowers' Minstrels* Jan. 30; good performance and business. The co. was entertained by the Elks in their lodges rooms after the performance. *Town Topics* 2; good performance and business. *At Gay Coney Island* 8. *Dorothy Morton* *Opera* co. 11; under auspices of Elks.

OTTAWA. — **ROHRBAUGH THEATRE** (Charles H. Ridgway, manager): *Stater Dramatic* co. Jan. 30-4 presenting our Irish-American Cousin. Always on Time. *The Little Duchess*, *The Temptation of Money*, *The Irish Detective*, and *A Fatal Step*; excellent co. *MacLean-Tyler-Hanford* co. 8.

JUNCTION CITY. — **OPERA HOUSE** (T. W. Dorn, manager): *Chase-Lister* co. Jan. 30-4 in *Angie, Santo*, *Monte Cristo*, *Fanchon the Cricket*, and *Uncle Josh Whitecomb* to poor business account of cold weather; general satisfaction. *At Gay Coney Island* 8. *The Heart of Chicago* 16. *Under the Dome* 20.

WINFIELD. — **GRAND OPERA HOUSE** (T. B. Myers, manager): *Scalchi Concert* co. entertained a large audience 2. *World, Garnella and Mack in Town Topics* 31; good performance; good house. *The Heart of Chicago* 8. *Dorothy Morton* *Opera* co. 9.

EMPORIA. — **WHITLEY OPERA HOUSE** (H. C. Whitley, manager): *Town Topics* to fair house Jan. 30; performance good. *Beach and Bowers' Minstrels* to large house 3; performance fair. *MacLean-Tyler-Hanford* 6. *The Heart of Chicago* 17.

NEW BEDFORD. — **THEATRE** (William B. Cross, manager): *Richellen* 6; satisfactory performance; packed house. *Banda Rossa* 7; enjoyable concert; small audience. *The Mikado* 9, 10. *S. R. O.* *Corse Payton's Stock* co. 13-18. Advertised repertoire: *Woman Against Woman*, *Denise*, *The White Slave*, *The Runaway Wife*, *Only a Farmer's Daughter*, *Alone in London*, *An Unequal Match*, *Cyrano de Bergerac*, *A Member of Congress*, and *On the Rappahannock*. *Waite's Comedy* co. 27 March 11.

LOWELL. — **OPERA HOUSE** (Fay Brothers and Hosford, managers): *Corse Payton Stock* co. 6-11; crowded houses. Plays presented: *Woman Against Woman*, *Denise*, *The White Slave*, *The Runaway Wife*, *Only a Farmer's Daughter*, *Alone in London*, *An Unequal Match*, *Cyrano de Bergerac*, *A Member of Congress*, and *On the Rappahannock*. *Waite's Comedy* co. 27 March 11.

WORCESTER. — **THEATRE** (James F. Rock, manager): *The Telephone Girl* packed the house to its utmost capacity 6. *Sharkey Vandeville* co. had a top-heavy house. *Graham's Southern Specialty* co. 16. *Washington's Minstrels* 17, 18. **LOTROP'S OPERA HOUSE** (Alfred T. Wilson, manager): *The Daughters of the Poor* proved an alluring title and crowded the house 6-11. *Chattanooga* 13-18.

BROCKTON. — **CITY THEATRE** (W. B. Cross, manager): *The Telephone Girl* was presented by a good co. to large and pleased audience 4. *Louis Mann* and *Clara Lipman* made hits. *Waite's Comedy* co. opened for two weeks in *Counselor O'Flynn* to capacity 6. The co. headed by Alfred Kelcy, gave a good entertainment. *Reno* and *Curtis* co. 24.

FALL RIVER. — **ACADEMY OF MUSIC** (W. J. Wiley, manager): *George W. Wilson* co. closed their engagement of one week 4, having played to good business. *Banda Rossa* 8 gave a delightful concert, which was thoroughly enjoyed by the few that attended. *Graham's Cake Walk* co. 10.

WAKEFIELD. — **OPERA HOUSE** (Robert A. Grant, manager): *Stevens and Barnet's Quadrilles* 4, 5. A slim show; poor houses. *Martin's U. T. C.* 7 to 8. *R. O.* — **ITEM:** *Hattie E. Schell* is resting at her mother's home here.

SALEM. — **MECHANIC HALL** (Andrews, Moulton and Johnson, managers): *George W. Wilson* co. 13-18. Repertoire includes *The Social Outlaw*, *Our Boys*, *Lady Andley's Secret*, *The Great Randolph Mystery*, *Your Uncle Dudley*, and *The Guv'nor*.

FITCHBURG. — **WHITNEY OPERA HOUSE** (J. R. Oldfield, manager): *Katie Emmett* in *The Waifs of New York* 7; fair business. *Pitman Stock* co. 13-18. — **ITEM:** *Scribner's Columbian Burlesques* rested here 7, 8.

MILFORD. — **MUSIC HALL** (H. E. Morgan, manager): *French Folly* 9. — **ITEM:** *The attachés of Music Hall* have organized a basket ball club, under

Scenes: manager's A Breezy Time Jan. 31; large and responsive audience. Wiedemann's Comedians 6-11.

MISSOURI.

MEXICO.—**PERIS GRAND** (hatton and Clemm, managers): Robert J. Burdette pleased a good house 2. Morris Bell Opera co. presented La Masotte creditably 4. Nashville Students 7. My Daughter's Husband 10. A Hired Girl 21. Gorton's Minstrels 25.

COLUMBIA.—**HADEN OPERA HOUSE** (B. E. Hutton, manager): Morris Bell Opera co. gave splendid performances 3, 4 to good audiences. Nashville Students 5. My Daughter's Husband 11. U. T. C. 18. —ITEM: Human Hearts failed to appear or cancel 7.

KIRKSVILLE.—**SMITH'S OPERA HOUSE** (B. F. Henry, manager): Money to Burn 1; performance good; business fair. Nashville Students 11. Morris Bell Opera co. 23.

FAYETTE.—**OPERA HOUSE** (Lee Holladay, manager): Morris Bell Opera co. 1; good business; audience pleased. The Two Mack's in Money to Burn opened a topheavy house 3. De Forest's U. T. C. 17.

MOBERLY.—**HEGARTY'S OPERA HOUSE** (P. Halloran, manager): Money to Burn 4; small house; extremely cold weather; performance good. Nashville Students 9. Town Topics 11. Guy Novelty co. 13-18.

MARSHALL.—**OPERA HOUSE** (Bryant and Newton, managers): Nashville Students 3; good house. Empire Comedy co. 6-11.

POPLAR BLUFF.—**FRATERNAL OPERA HOUSE** (J. V. Porter, manager): Wargraph Jan. 31; good house. Passion Play pictures 3, 4; fair houses.

CARROLLTON.—**WILCOXON OPERA HOUSE** (H. H. and H. J. Wilcoxon, managers): Pudd'nhead Wilson 14.

MONTANA.

BUTTE.—**GRAND OPERA HOUSE** (G. O. McFarland, manager): Remember the Maine Jan. 30-1 to crowded houses and proved the best scenic production in the city for some time. Willie Collier in The Man from Mexico 2, 3 to good houses. Mr. Collier's every movement is mirthful and laugh-provoking, and the entertainment is excellent. A Prisoner of Spain 5, 6. Shanty Town 9-11. On the Swanee River 23-25. A Midnigh Bell 26-March 1. Frank Daniels 24. Kelly and Mason 5-8. Clara Thropp 12-15. Lewis Morrison 16-19. James Kidder-Ward co. 20-25. Sonne's Band 26. Gran Opera co. 27-30. UNION FAMILY THEATRE (Dick P. Sutton, manager): Andy McPhoe's co. pleased fair business 3-5 in The Orphans and East Lynne. A Bunch of Keys 6-11. Davis and Busby's U. T. C. 13-20.

HELENA.—**MING'S OPERA HOUSE** (Eugene T. Wilson, manager): A Parlor Match Jan. 29; good house. Harry Corson Clarke in What Happened to Jones 3; good house; audience pleased. The Man from Mexico 7. Shanty Town 11. A Bunch of Keys 13. On the Swanee River 14. Nance O'Neil 21. Martell's Merry Makers 24. —ITEM: The receipts of the Charity Ball given by Helena Lodge, No. 193, B. P. O. E., were \$1,550.

LIVINGSTON.—**HEFFERLIN OPERA HOUSE** (C. S. Heffelin, manager): Sanford Dodge co. Jan. 30, 31 in Damon and Pythias and The Prisoner of Spain to small houses; performance good. A Bunch of Keys 15.

BOZEMAN.—**OPERA HOUSE** (A. R. Cutting, manager): A Prisoner of Spain 1; performance good; poor house on account of blizzard. Shanty Town 9.

NEBRASKA.

LINCOLN.—**THE OLIVER** (F. C. Zehring, manager): Lewis Morrison in Faust Jan. 30; crowded house; performance excellent. Dorothy Morton Opera co. 1-4; date canceled; co. reported snowbound. Mistakes Will Happen 2 to full house; audience pleased. John L. Sullivan co. 4; good house; audience pleased. Melbourne MacDowell and Blanche Walsh 7, 8. Daniel Sully 11. Cameron co. 13. West's Minstrels 14. —THE FUNKE (F. C. Zehring, manager): A Bachelor's Honeymoon 4; good house; audience pleased. Philharmonic Orchestra 10. Money to Burn 13. John Dillon 15. Walker Whiteside 16. Ed Gordon Lawrence 17.

FAIRBURY.—**OPERA HOUSE** (Simpkins and Gregory, managers): Darkest Russia Jan. 19; excellent business and attraction. Madison Square Theatre co. 30-4 in Summer Boarders, Dad's Darling, Divorce, The Irish Widow, and Kathleen Mavourneen gave satisfaction to increasing business. Money to Burn 14. The Mitchells 21. —STEEL'S OPERA HOUSE (G. H. Hansen, manager): Cameron co. 9.

BROKEN BOW.—**NORTH SIDE OPERA HOUSE** (E. P. Purcell, manager): Ole Olson to good business Jan. 31; performance good. A Warm Member 13. —ITEM: Frank E. Baker, Charles Lorsin, and St. George Hussey will close with Ole Olson shortly. Baker and Lorsin will star Miss Hussey next season in a farce-comedy written by Mrs. Baker.

FREMONT.—**LOVE'S THEATRE** (M. M. Irwin, manager): Ole Olson to fair business 3. St. George Hussey was very good. Shaft No. 28. Pinafore (local) 14. Elsie deTourney 16. Hogan's Alley 18. Walker Whiteside 20. Pudd'nhead Wilson 24.

GRAND ISLAND.—**BARTENBACH'S OPERA HOUSE** (H. J. Bartenbach, manager): Lewis Morrison in Faust Jan. 31. Cameron co. 4; small but pleased audience. Daniel Sully 8. John Dillon 10.

WYMORE.—**OPERA HOUSE** (P. F. Thiessen, manager): Old Farmer Hopkins Jan. 27; crowded house. Cameron co. 10. John Dillon 21. The Pond-Berlin co. will open their season here 16-18.

NEBRASKA CITY.—**THE OVERLAND** (Carl Morton, manager): Mistakes Will Happen 1; large and delighted audience. John Dillon canceled 7.

WAHOO.—**OPERA HOUSE** (Thomas Killian, manager): Dark.

HASTINGS.—**KERR OPERA HOUSE** (W. Schellock, manager): Lewis Morrison in Faust 1.

NEVADA.

RENO.—**McKIBICK'S OPERA HOUSE** (Ed Piper, manager): Yon Yonson 2; good business; excellent performance. Mollie Adelia Brown Concert co. 8. —ITEM: Thall and Kennedy, managers of Yon Yonson will put an Ole Olson co. on the road next season. —J. Walter McRae, humorist and impersonator, gave a recital at the Baptist Church to a big house; every one pleased.

CARSON CITY.—**OPERA HOUSE** (George W. Richard, manager): Yon Yonson to full house 1. Nance O'Neil 17.

NEW HAMPSHIRE.

MANCHESTER.—**OPERA HOUSE** (E. W. Harrington, manager): Tom Sharkey Vanderline co. to a large house 6. Katie Emmett in The Waif of New York 9-11. Minstrelmania 14. Al. Field's Minstrels 18. —**PARK THEATRE** (Ormsby A. Court, manager): Sheridan and Faust's Metropolitan Burlesques 6-8 to large houses; performances excellent. Washburn's Minstrels 9-11. —ITEM: There have been fewer first-class attractions here of late than for several seasons. When one does appear it is greeted with a large house.

PORTSMOUTH.—**MUSIC HALL** (W. G. Ayers, acting-manager): Field's Minstrels had a good house against a heavy snow storm 8; performance excellent, especially the olio. Frankie Carpenter co. 20-25. —ITEM: The funeral of late Manager J. O. Ayers was held 5 and was largely attended. The local lodge of Elks and the Warwick Club were largely represented, the deceased having been an exceedingly popular member of these organizations.

DOVER.—**CITY OPERA HOUSE** (George H. Dameritt, manager): McDoodle's Flats 2 pleased a large audience. Frankie Carpenter co. opened for a week 6 to a packed house. Repertoire: An American Princess, Pawn Ticket 20, Struck Gas, Con the Shaughraun, The Strange Adventures of Miss Brown, A Child of Fate, and Marty the Waif. Field's Minstrels 16.

CONCORD.—**WHITE'S OPERA HOUSE** (B. C. White, manager): Joshua Simpkins 4 fair satisfaction and attendance. Laura Burlert and Burrell Comedy co. 6-11; pleased crowded houses in Infatuation, Saved from the Sea, True as Steel, Old Glory, Rip Van Winkle, and Somebody's Daughter. Dartmouth College Dramatic Club in Twelfth Night 15. Field's Minstrels 17.

NASHUA.—**THEATRE** (A. H. Davis, manager): Schlimmer's Columbian Burlesques gave good performances to fair business 3, 4. Field's Minstrels crowded the house; performance fine. The Waifs of New York 13.

LACONIA.—**MOULTON OPERA HOUSE** (I. M. Cot-

trell, manager): Joshua Simpkins 7; excellent performance; good house. —**FOLSOM OPERA HOUSE** (W. R. Lowe, manager): Dark.

EXETER.—**OPERA HOUSE** (J. D. P. Wingate, manager): Dark.

NEW JERSEY.

NEWARK.—**THEATRE** (Lee Ottolengui, manager): Julia Arthur in A Lady of Quality 6-11 gave her usual charming performance and was ably supported by an excellent co. The entire production first class in every respect. The bill will be changed 11 to Pygmalion and Galatas and Mercedes. Opened to a big house. On and Off 13-18. Shenandoah 20-25. —

WALDMANN'S NEW THEATRE (Fred Waldmann, manager): A Female Drummer showed a full line of novelties 6-11. Gilberte Leacock filled the title-role owing to the illness of Johnston Bennett, and proved acceptable. Nellie O'Neill made an emphatic hit. George Richards, Eugene Canfield, and Willis P. Sweetman also deserve special mention. The entire co. is clever and the performance thoroughly enjoyable. Business opened good. Henry Lee in Cyno de Bergerac 13-18. Harry Williams' Own co. 21-25. —**JACOB'S THEATRE** (M. J. Jacobs, manager): George W. Jacobs, representative: Devil's Island opened to a very good house 6-11. An excellent co. gave this melodrama and realistic scenario completed an interesting and thrilling performance. Down in Dixie 13-18. The Heart of the Klondike 20-25.

COLUMBIA THEATRE (M. J. Jacobs, manager): Unusual interest has been taken in the presentation of The Sporting Duchess by the stock co. 6-11. Amy Stone played the title-role, while H. Coulter Brinker added to his reputation in the part of the Earl of Desborough. The entire co. which is reinforced by several additional members, gave a most successful performance. Opened to big business. Men and Women 13-18. A Social Highwayman 20-25. —ITEM: Lawrence Williams joined Remember the Maine here 1. —Emily Bigl, who has been ill, rejoined Devil's Island here 6. —Johnstone Bennett is expected to join A Female Drummer in New York week of 13-14. The heating and ventilation plant in Waldmann's New Theatre is now complete. The system used is a new one. By means of a fan the air is drawn over a steam coil and thrown under the floor of the orchestra, whence it rises through registers placed under every alternate seat. The air is changing constantly, but is kept at an even temperature. The system is said to represent the highest development of the science of heating. —Manager Marcus J. Jacobs, of the Columbia Theatre, was arraigned in Court 2, charged with violating the fire laws by overcrowding the Columbia Jan. 21 by allowing the audiences to stand in the aisles. The case went over for a week on account of a technicality. —Business week Jan. 30-4. Newark. The Turtle, satisfactory; Jacobs' Remembrance, slight improvement over previous weeks; Columbia, stock co. All the Comforts of Home, very satisfactory. Waldmann's New Theatre 10. C. Z. KENT.

ORANGE.—**MUSIC HALL** (Charles E. Dodd, manager): Burton Holmes delivered the second of the series of lectures 2 on Fez, the Metropolis of the Moors. The third of the Record Ambulance Series drew a big house 4. Julia Marlowe gave The Countess Valeska, Callahan's Faust 10. Jefferson Comedy co. 21. —ITEMS: The rehearsals of McKenna's Flirtation by Platt's Comedians are progressing rapidly. —The exhibition of the biograph pictures of Pope Leo 9 have been postponed. —The Record Ambulance Trustees have arranged for an extra train to be run from South Orange at the close of each performance as well as extra trolley cars.

FISHKILL-ON-HUDSON.—**ACADEMY OF MUSIC** (Clark and Peattie, managers): Tommy Shearer co. opened 6 for a week to big house; performance pleasing. Repertoire: Only a Farmer's Daughter, Daughters of a Great City, The Vagabond's Wife, The Black Flag, Cyrano de Bergerac, The Coal Black Lady, and The Factory Girl. Catholic Dramatic Club 13. —ITEMS: The Bungalow Club, of which Manager Harry Vickers is a member, entertained the Shearer co. 5. The Shearer co. gave an entertainment for the inmates at the Matteawan State Hospital 7. —Peattie Brothers, owners of the Academy of Music, have installed a new steam heating plant in the theatre.

HORNELLSVILLE.—**SHATTUCK OPERA HOUSE** (S. Ossoski, manager): Lorraine Hollis co. were liberally patronized Jan. 30-4. Plays latter half of week Rip Van Winkle, Camille and Forget Me Not. Jefferson Comedy co. presented Rip Van Winkle to S. R. O. 6. giving satisfaction. —ITEMS: Every factory and shop is running on full time, and all good attractions this season have received generous patronage. Our city is connected by electric roads and rail with large suburban towns. The stage is now lighted by electricity, one of many improvements recently made by Manager Ossoski.

POUGHKEEPSIE.—**COLLINGWOOD OPERA HOUSE** (E. B. Sweet, manager): The Corse Payton Comedy co. opened a two weeks' engagement at popular prices 6-18, playing to large and well pleased audiences. Repertoire, first week: The Parisian Princess, The Planter's Wife, The Galley Slave, Jim the Penman, Drifted Apart, The Plunger, Flirtation, Camille, The Daughter of the Regiment, When Two Hearts Are Won, My Kentucky Home, Jack and the Beanstalk, and Marriage a Failure. Henry Miller 21. Jefferson Comedy co. 22.

JAMESTOWN.—**SAMUELS' OPERA HOUSE** (M. Reis, manager): Gibney-Hoefler co. Jan. 30-4 to big business. Plays presented: Angie the Country Girl, A Prince of Liars, Life for Life, The Gypsy Dancing Girl, Foggy's Ferry, and The Black Flag. Scott's Minstrels 7; good house. Maloney's Wedding 9. Houghton Stock co. 13-18.

SCHEECTADY.—**VAN CURLER OPERA HOUSE** (C. H. Benedict, manager): New England Opera co. closed a week of good business 4. Eugenie Blair in A Lady of Quality 6 drew a good-sized audience. The co. was capable, and gave an excellent performance. The scenery and costumes were handsome. Bennett and Moulton's co. 13-18.

AMSTERDAM.—**OPERA HOUSE** (George McCluskie, manager): Elmer E. Vance co. opened for three nights' engagement 6 in the Limited Mail to packed house. Other plays: The Hidden Hand and Patent Applied For, both to S. R. O.; entire satisfaction. New England Opera co. 8-13. —Jefferson Comedy co. 21. Natural Gas 25.

TROY.—**GRISWOLD OPERA HOUSE** (S. M. Hickey, manager): Martin's U. T. C. 2-4; full houses. Carl Haswin in The Silver King 6-8; fine audiences. Joseph Murphy 10, 11. The Telephone Girl 13. Katie Rooney 14, 15. Faust 16-18. —RAND'S OPERA HOUSE 1: Dark.

AUBURN.—**BURTIS OPERA HOUSE** (E. S. Newton, manager): Charles Coghill with a first-class co. in The Royal Box filled the house 4. The Little Minister 6. —ITEMS: The girl from Paris 13. The Last Chapter 15. Fanny Rice 20. The Sunshine of Paradise Alley 23.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Eugenie Blair in A Lady of Quality 7; good and satisfied house. The Little Minister 9. The girl from Paris 13. The Last Chapter 15. Fanny Rice 20. The Sunshine of Paradise Alley 23.

GENEVA.—**SMITH OPERA HOUSE** (K. H. Hardison, manager): Superba 2; fine performance; big business. Professor Brooks, lecturer 8. Jefferson Comedy co. 9. The Little Minister 11. Local minstrels 13. Isham's Octoors 22. Lorraine Hollis co. 23-25.

CORNING.—**OPERA HOUSE** (H. J. Sternberg, manager): Jefferson Comedy co. 7 in Rip Van Winkle. —ITEM: The girl from Paris 6; good business. Charles Coghill 10. A Bright Time 22.

PLATTSBURGH.—**THEATRE** (Edwin G. Clarke, manager): Dark. —ITEM: Amateurs are arranging to present Patience in the near future.

PEEKSKILL.—**DEPEW OPERA HOUSE** (F. S. Cunningham, manager): Tommy Shearer co. 13-18. Wright's Comedians 22.

NEWBURG.—**ACADEMY OF MUSIC** (F. M. Taylor, manager): The girl from Paris 6; good house. Corso Dayton 20-25.

ODGENSBURG.—**OPERA HOUSE** (Charles S. Hubbard, manager): Kane Opera co. opened for a week to large audience; performance poor.

PENN YAN.—**SHIPPARD OPERA HOUSE** (C. H. Sisson, manager): Flint the hypnotist, Jan. 30-4 to fair business.

YONKERS.—**MUSIC HALL** (W. J. Bright, manager): A Grip of Steel 13. The Heart of Chicago 18. Corso Dayton Comedy co. 20-25.

WELLSVILLE.—**BALDWIN'S THEATRE** (E. A. Rathbone, manager): Scott's Minstrels 2; good business; satisfaction given.

MIDDLETOWN.—**CASINO THEATRE** (George Lea, manager): Wills Comedy co. 16-18 in Atlantic City. Two Old Chonies and Sweethearts and Wives.

WAVERLY.—**OPERA HOUSE** (J. K. Murdoch, manager): Dark.

COHOES.—**NATIONAL BANK HALL** (E. C. Game, manager): Dark.

HUDSON.—**OPERA HOUSE**: Dark.

are Payne Clarke, Miss Delamotta, Warwick Ganor, John Read, J. W. Kingsley, and N. B. Cantor. Il Trovatore was well sung twice 7. The remainder of the repertoire is The Bohemian Girl, The Chimes of Normandy, Faust, Lucia di Lammermoor, Fra Diavolo, and Olivette. The Turtle 13. The Telephone Girl 14. —**ALBANY THEATRE** (C. H. Smith, manager): The Tarrytown Widow, with Otis B. Thayer, Annie Louise Tirrell, and others in the cast, furnished great fun for large audiences 2-4. The Darktown Swells, one of the best all-around colored cos. on the road, opened 6 to good business. The Girl from Ireland 16-18. Tommy Shearer's co. 20.

HARUMAN'S BLECKER HALL (H. R. Jacobs, manager): Under the management of Woodward A. Voyer, Tom Sharkey, with a very ordinary vanderbilt co. 2, played to good business. The New England Opera co. opened a week's engagement 6, by singing The Isle of Champagne to a crowded house. The performance was first class, and the principals were aided by a strong chorus. The bill was The Chimes of Normandy and The Bohemian Girl. The repertoire includes Fra Diavolo, Said Pasha, Boccaccio, The Beggar Student, The Fencing Master, and The Mascot. On the Wabash 13-18.

SYRACUSE.—**WINTER OPERA HOUSE** (M. Reis, manager): Superba had some new scenic and mechanical surprises 3, 4, and gave the usual satisfaction to good houses. Charles Coghill in The Royal Box 6 did not give us as finished a performance as last season's; business fair. The Girl from Paris pleased a fair-sized house 8. The Jefferson 10. The Last Chapter 13, 14. The Turtle 15, 16. Henry Miller 17, 18. —**EASTBURY THEATRE** (S. S. Shubert, manager): The stock co. did well with Hazel Kirke 6-11. Captain Lottab

streets. Courtenay Morgan co. 27 March 4.—AUDITORIUM (M. H. Haskell, manager): 1402 March 3.

TOLEDO.—**VALENTINE THEATRE** (L. M. Boden, manager; Otto Klives, business-manager): Stuart Robson drew two good houses in The Meddler 4. The character of Frank Eli fits Robson better than any he has attempted since Bertie in The Henrietta. Marie Burroughs, Maude Granger, Harold Russell, and Frank Bangs gave excellent support. Creston Clarke and Adelaide Prince in The Last of His Race. The Ragged Cavalier, and David Garrick to light houses 6-8.—**BURT'S THEATRE** (Frank Burt, manager): The Man-o'-War's Man proved a good drawing card 24. Thomas E. Shea took the leading part and was ably supported by a good on and plenty of scenery. Manager Burt booked Maloney's Wedding for four nights, opening 5, on which date a big house attended. The play and co. were very poor and Mr. Burt informed Manager Morris of the co. that unless the performance was strengthened he would close the house. He was promised that this should be done, but when the co. endeavored to give the same performance 6 Mr. Burt rang down the curtain and refunded the money to the audience. The house remained dark for the rest of the co.'s engagement. Manager Morris has left town. The co. is still here.

PROPHET'S THEATRE (C. F. Stevens, manager; Charles Cowles in A Country Merchant succeeded in pleasing good crowds 24. The Cherry Pickers, with a strong cast, did good business 5-8. Irwin Brothers' Burlesques 16-18.—ITEM: J. J. Rosenthal announces that this will be the last season of Anna Belmont and Kathryn Osterman of this city, on the stage, they having decided to retire.

C. M. EDISON.

AKRON.—**GRAND OPERA HOUSE** (W. F. Stickles, manager; McFadden's Row of Flats 2; S. R. O.: co. excellent Harry and Curtis Strode, Joe Sullivan, Harry Cranfill, and Estelle Wellington deserve special mention. A Jolly Lot 4; medium house; co. fair. Leon and Miller, the Sisters Leon, and Ber. Burke and McDonald did some clever specialty work. The Real Widow Brown 6; small house; co. medium. J. Cameron, George Martin, William Clifton, Frank Gillette, Etta Stetson, Ottie De Lano, and Dell Lincoln were very good. The Last of His Race 13. The Two Johns 14. Scott's Minstrels 15. Gettysburg 16. The Girl from Paris 18.—ITEM: A movement is on foot to organize a circuit consisting of Akron, Canton, Youngstown, O., and New Castle, Meadville, and possible Erie, Pa. The railroad facilities between these cities are good.

SPRINGFIELD.—**BLACK'S OPERA HOUSE** (Charles Bruner, manager): King Dramatic co. Jan. 29-28 in The War of Wealth, The Power of the Press, Hands Across the Sea, Monte Cristo, The Cotton King, Carmen, The Cherry Pickers, Alone in London, and The Last Stroke. S. R. O. at each performance. Miss Dibdin's performance of Carmen excited great applause. A Bachelor's Honeymoon 1; splendid performance; S. R. O. Creston Clarke in The Last of His Race 2; strong play; poor business. Brothers Royer in Next Door 4; good business. Stuart Robson in The Meddler to S. R. O. 6. A Night at the Circus 8. The Air Ship 9. Report for Duty 13. Brown's in Town 15. The Pulse of Greater New York 18.

ALLIANCE.—**OPERA HOUSE** (Norton and Shultz, managers; Courtenay Morgan co. in The Witch of Wall Street. Niobe, A Fair Rebel, The Girl from Chili, and A Railroad Jack Jan. 31-4; packed houses; pleased audiences. The Gormans in Mr. Beane from Boston 6; fair attendance. Creston Clarke 14.—CRAYEN'S OPERA HOUSE (M. E. Whelan, manager; The Late Mr. Early 2; fair business. The Missouri Girl 8; light attendance.

MASILLON.—**NEW ARMORY** (G. C. Haverstock, manager; Maloney's Wedding 1; pleased a fair house. A Jolly Lot 3; good performance; small house. Courtenay Morgan co. 6-11. Uncle Josh Sprueby 17. Under the Dome 18. Next Door 28. At Piney Ridge March 2.—**BECHER'S OPERA HOUSE** (George H. Shauf, manager): Dark. ITEM: The Elks will give a banquet and ball 14.

HAMILTON.—**GLOBE OPERA HOUSE** (Connor and Smith, managers; Van Dyke and Eaton co. Jan. 30-4 did fairly with Fate. The Guita Porcha Girl, A Happy Pair, A Brave Coward, and A Family Affair A Bachelor's Honeymoon 1; good business; pleased audience. A Country Merchant 11.—THE ALHAMBRA: Foster and Williams' Comedians 7-11 in What Happened to Noddy.

LORAIN.—**WAGNER'S OPERA HOUSE** (H. S. Burnett, manager; Maloney's Wedding 1; pleased a fair house. A Jolly Lot 3; good performance; small house. Courtenay Morgan co. 6-11. Uncle Josh Sprueby 17. Under the Dome 18. Next Door 28. At Piney Ridge March 2.—**BECHER'S OPERA HOUSE** (George H. Shauf, manager): Dark. ITEM: The Elks will give a banquet and ball 14.

HARRISBURG.—**GRAND OPERA HOUSE** (Markley and Appell, managers): The Evil Eye, with a wealth of glittering scenery and beautiful costumes and a profusion of lovely women of terpsichorean prettiness, filled the house 2. The fun-making qualities of those limber jacks, Rosaire and Leslie, was the cause of incessant hilarity. Manager Charles Yale can be proud of this outfit. Other People's Money drew a fair house 3, and was thoroughly enjoyed by the audience. The clever work of Hennessy Leroye as the scheming old broker, was as fine in its way as anything seen here for several seasons. The co. was uniformly good, particularly Lillian Dix and May Sergeant. The Mystic Midgets (local); to good houses. A Texas Steer 6. A good house for this old standby, despite the bad weather. The co. was adequate. Henry Miller in Homeless 7. Local minstrels 8. City Sports 9. Ben Hur (local) 10. H. High Rollers 13. Eugenie Blair 15. Local Minstrels 16. A Milk White Flag 17. Kellar 20. O'Halligan's Wedding 21. A Stranger in New York 23-24.

CARLISLE.—**NEW OPERA HOUSE** (Markley and Appel, lessees; F. W. Allen, manager): Other People's Money 4; good house; best of satisfaction. A Texas Steer 7; good house; excellent co. Katie Putnam, Herbert E. Sears, W. H. Bray, W. F. Walcott, and Harry C. West did well. Field's and Hanson's Minstrels 10. A Milk White Flag 18. Kellar 20. O'Halligan's Wedding 21. A Stranger in New York 23-24.

ITEMS: Vera Irving joined Other People's Money 5 to play the part of Mrs. Hopper. —W. F. Walcott, A Texas Steer, was the guest of your correspondent while here. Manager Allen spent a few days in Philadelphia this week. The Princess Kronya, a burlesque on The Princess Bonnie, is being rehearsed and will be produced soon under the direction of John R. Bland and Manager Allen. Dale and Dare, musical team, of this city, put on a very successful minstrel show 8 at Harrisburg for the benefit of the Harrisburg Band.

ALLENTOWN.—**ACADEMY OF MUSIC** (N. E. Worrell, manager): The Evil Eye (return engagement) 3 drew an over-flowing house. Both co. and play have been noticeably strengthened since their appearance last Fall, and the production gave entire satisfaction. The Ivy Leaf was presented by a competent co. to a fair audience 6. The Geisha attracted a large audience 7. The opera is bright and clean, and was rendered very smoothly. On account of illness Helen Rorten's part was very acceptably filled by Mand Bliss. Minnie Ashley scored the hit of the evening, and Charles Danby kept the audience in good humor. Hotel Tropic Turvy disappointed a large audience 8. Marie Dressler, Alf Norman, and Mae Lowery left the co. at Philadelphia. Eddie Fox and George Tallman were the only redeeming features; rest of co. weak. Banda Ross 21. Dixie Bell in Joe Hurst Gentleman, 25. Kellar March 8.

LANCASTER.—**FULTON OPERA HOUSE** (Vecker and Gleim, managers): The Bride Elect 4. Henry Miller in Heartsease 6. The Young Republicans, a local politico-social club, gave a splendid amateur minstrel performance to a crowded house 7. A Texas Steer pleased an audience of good size 8. The Bostonia Sextette delighted a large audience of music lovers 9. The Drummer Boy of Shiloh 10, 11. Alma Chester co. 13-18. Charles Coghlan 20. The Ivy Leaf 22. The Heart of Chicago 23. The Little Minister 25.

ITEMS: The grave of Frankie Peterson in Greenwood Cemetery, this city, was decorated with flowers 4 by members of The Bride Elect Opera co. of which Miss Peterson was a member last season. Lew Simmons, the veteran minstrel, was here on business 5.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (George H. Bubb, manager): Kennedy Players Jan. 20-21 in The Midnight Express, The Two Thieves, The Two Orphans, The Hand of Fate, The Widow and the Duke, The Dark Side of London, Teddy McGuire, the Irish Duke, A Dangerous Woman, and Beyond Pardon; good business; excellent co. and specialties. Brosnahan Jackson co. 6-11; first half of week in only A Farmer's Daughter, A Child of Destiny. Forgiven, The Pearl of Savoy, and A Bundle of Trouble; our audiences; co. good. Other People's Money 13. The Air Ship 14.

SCRANTON.—**LYCEUM** (Reis and Burzunder, managers): Primrose and Docktailer's Minstrels 8; good business and good performance. Henry Miller in Heartsease 9. Hotel Tropic Turvy 10. A Lady of Quality 13. The Royal Box 14. **ACADEMY OF MUSIC** (Reis and Burzunder, managers): A Grip of Steel, headed by Robert Goillard, did good business 8. Caroline Cooke, Charles M. Lane, Frank M. Allison, Walter G. Horton, A. J. Kinnar, Lucile Allen Walker, Tom Matthews, and Eva Westcott did excellent work. Huntley-Jackson co. 13-18.

ALTOONA.—**ELEVENTH AVENUE OPERA HOUSE** (J. E. Mishler, lessee and manager; Hobson's U. T. C. co. 4; good business. Matthews and Bulwer in The Sad Sea Waves 6; large house. Jessie De Witt's violin specialty was very clever. Nellie Hawthorne and Matthews and Bulwer received many recalls. City Sports 7-8; fair business. Passion Play pictures 9. Kellar 11. Shen-Mauliffe co. 13-18. White's Faust 20. Creston Clarke 22.

ERIE.—**PARK OPERA HOUSE** (M. Reis, manager): Do Wolf Horner and his excellent co. 2 in The Charlatan to capacity. McFadden's Row of Flats entered a large audience 4. Waite's Opera 6-11 in The Two Vagabonds, Fra Diavolo, The Chimes of Normandy, Said Pusha, The Bohemian Girl, Mariana, Paul Jones, Olivette, Pinafore, Cavalleria Rusticana, The Mikado, and The Pirates of Penzance to good attendance. Scott's Minstrels 18.

READING.—**ACADEMY OF MUSIC** (John D. Mishler, manager): The Bride-Elect 3. The Evil Eye 4. Reading Press Club entertainment 6. The Gothic 8. Hotel Tropic Turvy 9.—**GRAND OPERA HOUSE** (George W. Miller, manager): Myers-Leyburne co. gave good performances of The Black Flag, The Two Orphans, Kidnapped, and The Silver King to good houses 6-11.—**BECKER'S LYCEUM THEATRE** (H. W. Beck, manager): Dark.

FRANKLIN.—**OPERA HOUSE** (J. P. Keefe, manager; J. E. Toole in Killarney and the Rhine, Rio Van Winkle, and The Ticket of Leave Man 4 to fair business. Scott's Minstrels 10. Gilmore Co. 12-18. Creston Clarke 24.—ITEM: John L. Kerr, of Syracuse, closed arrangements for the lease of Franklin Opera House by the M. Reis circuit. The new management will take possession of the house June 1.

NORWALK.—**GARDNER MUSIC HALL** (W. J. Gilger, manager): Dark.

CADIZ.—**OPERA HOUSE** (E. M. Brown, manager): Dark.

WAPAKONETA.—**TIMMERMEISTER'S OPERA HOUSE** (J. H. Timmermeister, manager): Dark.

MIDDLETON.—**SONG OPERA HOUSE** (Q. C. Buckles, manager): 13 to 18 house dark.

NORWALK.—**GARDNER MUSIC HALL** (W. J. Gilger, manager): Dark.

CHARICAGO.—**OPERA HOUSE** (Louis Simmerman, manager): Lost in New York pleased a good house 2. The Missouri Girl 13.

NEW LEXINGTON.—**SMITH OPERA HOUSE** (T. J. Smith, manager): The Three Bostonians 8. Uncle Josh Sprueby 10. Other People's Money 28.

KENTON.—**DRICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): The Gophers 13.

MIDDLETON.—**SONG OPERA HOUSE** (Q. C. Buckles, manager): 13 to 18 house dark.

NORWALK.—**GARDNER MUSIC HALL** (W. J. Gilger, manager): Dark.

CADIZ.—**OPERA HOUSE** (E. M. Brown, manager): Dark.

WAPAKONETA.—**TIMMERMEISTER'S OPERA HOUSE** (J. H. Timmermeister, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—**OPERA HOUSE** (Wood Gresham, manager; Graham Earle co. opened for a week Jan. 30 in Life's Partners, My Uncle from New York, Dixie Land, Cuban Heroes, The Colonel's Wives, and Sweet Genevieve; business very good; co. fair.

OKLAHOMA CITY.—**OVERHOLSER OPERA HOUSE** (A. V. Nix, manager): A Romance of Coon Hollow 1; large and pleased audience.

OREGON.

LA GRANDE.—**STEWARD OPERA HOUSE** (D. H. Stewart, manager): Darkest Russia canceled. John S. Lindsay 24 in Shakespearean repertoire to fair houses; co. excellent. Kelly and Mason in Who We Are 8. All Board 10. McEwen, hypnotist 13-18.

SALEM.—**READ'S OPERA HOUSE** (Patton Brothers, managers): McEwen, hypnotist, finished a very successful week Jan. 2.

PENNSYLVANIA.

PITTSTON.—**MUSIC HALL** (C. C. King, manager): Brosnahan Jackson co. opened a very successful week's engagement 4. Plays presented: Forgiven, A Child of Destiny, East Lynne, Only a Farmer's Daughter, Maine and Georgia, The Daughter of the Twenty-first, and Turned Up. The plays were staged well and the acting all that could be desired. Huntley Jackson Stock co. opened for a week 6 in The World to one of the largest audiences in the history of the theatre. The play was well staged and some excellent specialties were introduced. The Fast Mail 7; scenery excellent; crowded house. The Middleman and The Tornado 8. Standard Dramatic co. 21. Biograph 22, 23. Fields and Hanson's Minstrels 25. Sam Pitman co. 27 March 4.—ITEM: The Brosnahan Jackson co. were entertained by the Everett Club after the performance 4. Manager Brosnahan left for his home in Bellows Falls, Vt. 5, after a two weeks' stay with the co. Next season he will remain out all season with the co. and they will produce all new plays.—The Pennsylvania Coal Co. will pay out about \$60,000 to their men in this city 20. All the other mines and factories are also working full time.—The Pittstonian, Manager King's new monthly magazine, is having a deservedly large sale.

HARRISBURG.—**GRAND OPERA HOUSE** (Markley and Appell, managers): The Evil Eye, with a wealth of glittering scenery and beautiful costumes and a profusion of lovely women of terpsichorean prettiness, filled the house 2. The fun-making qualities of those limber jacks, Rosaire and Leslie, was the cause of incessant hilarity. Manager Charles Yale can be proud of this outfit. Other People's Money drew a fair house 3, and was thoroughly enjoyed by the audience. The clever work of Hennessy Leroye as the scheming old broker, was as fine in its way as anything seen here for several seasons. The co. was uniformly good, particularly Lillian Dix and May Sergeant. The Mystic Midgets (local); to good houses. A Texas Steer 6. A good house for this old standby, despite the bad weather. The co. was adequate. Henry Miller in Homeless 7. Local minstrels 8. City Sports 9. Ben Hur (local) 10. H. High Rollers 13. Eugenie Blair 15. Local Minstrels 16. A Milk White Flag 17. Kellar 20. O'Halligan's Wedding 21. A Stranger in New York 23-24.

PHILADELPHIA.—**PIERCE'S OPERA HOUSE** (A. B. Herl, manager): Guy Brothers' Minstrels 1; poor performance. Sol Maresson Concert co. 3; good performance. A Breezy Time co. pleased a good house. 4. Other People's Money 9. White's Faust 10.

WARREN.—**LIBRARY THEATRE** (F. R. Scott, manager): Katie Rooney in The Girl from Ireland 3; small audience. Oliver Scott's Minstrels 4; drew fairly well. The Sunshine of Paradise Alley 13. J. E. Toole 16-18. The Real Widow Brown 25.

GREENVILLE.—**LAIRD'S OPERA HOUSE** (H. W. Heby, manager): The Real Widow Brown 3; S. R. O.; performance satisfactory. The Sunshine of Paradise Alley 9.

McKEESPORT.—**WHITE'S OPERA HOUSE** (Frank D. Hunter, manager): Natural Gas pleased a good house 4. City Sports amused a packed house 6. The Sunshine of Paradise Alley 7; good business.

NEW CASTLE.—**ALLEN'S OPERA HOUSE** (M. Reis, manager): The Two Johns pleased fair business 7. The Sunshine of Paradise Alley 8; fair and pleased audience. Scott's Minstrels 14. Creston Clarke 18. The Real Widow Brown 25.

DU BOIS.—**FULLER'S OPERA HOUSE** (James A. Rensel, manager): Guy Brothers' Minstrels 3; large and pleased audience. A Breezy Time 8; good house; audience pleased. Will play return date 13.

PUNKSUTAWNEY.—**MAHONING STREET OPERA HOUSE** (F. M. Bowman, manager): Sol Maresson Concert co. 7; crowded house; audience pleased. Faust 9. A Breezy Time 11.

SHIELDFIELD.—**I. O. O. F. THEATRE** (W. G. Le Roy, manager): Malford's U. T. C. co. 7; packed house; good performance. A Breezy Time 15. The Mystic Midgets (local) 24, 25. Guy Brothers' Minstrels 16, 17.

SHARON.—**CARVER OPERA HOUSE** (P. F. Davis, manager): The Gormans in Mr. Beane from Boston 3; large audience. Maloney's Wedding 10. Scott's Minstrels 13.

NORRISTOWN.—**GRAND OPERA HOUSE** (John E. Murray, manager): King Comedy co. in The Millionaire Tramp 4 to S. R. O.; co. not up to standard. Natural Gas 17.

LEBANON.—**FISHER OPERA HOUSE** (Markley, Appel and Neely, lessees; F. D. Coyle, managers): Hennessy Leroye in Other People's Money delighted a large audience 2. A Texas Steer 9. City Sports 10.

CHESTER.—**GRAND OPERA HOUSE** (Thomas Hargrave, manager): Ward and Yokes in The Governors to good business 6. Bon Ton Burlesques to fair house 1.

LEIGHTON.—**OPERA HOUSE** (Hank and Keat, managers): Reed and Van Vanderveen co. 3 failed to appear. Stage hands' benefit 22. U. T. C. 25.

TARENTUM.—**OPERA HOUSE** (Finney and Gilliland, managers): Dave H. Woods co. closed a week of fair business 4. Hobson's U. T. C. 13.

WEST CHESTER.—**OPERA HOUSE** (F. J. Painter, manager): Bon Ton Burlesques 8; performance good; fair house.

POTTSTOWN.—**GRAND OPERA HOUSE** (Grant M. Koons, manager): Byron W. King, impersonator 2; large and delighted audience.

CARBONDA

S. R. O.: receipts \$43. Mr. Rice and Nellie Elting made decided hits.

VIRGINIA.

NEWPORT NEWS. — OPERA HOUSE (G. B. A. Bookner, manager): Joe Ott in *Looking for Trouble* to the largest crowd ever in the theatre; audience delighted; receipts \$400. Wells Vaudeville co. 10. Side Tracked 20. *Sowing the Wind* 21. A Texas Steer 28.

NORFOLK. — ACADEMY OF MUSIC (Thomas G. Leath, lessor): The Bride Elect 1. Ward and Vokes in *The Governors* 6; excellent performance to good business. Joe Ott 10. II. A Milk White Flag 13. The Circus Girl 14. The Geisha 15.

PETERSBURG. — ACADEMY OF MUSIC (William E. French, manager): Ward and Vokes in *The Governors* pleased a fair audience 8. A Lady of Quality 24.

STAUNTON. — OPERA HOUSE (Barkman and Shultz, managers): Fields and Hanson's Minstrels 10. Taylor's Cake Walkers 17. Eugenie Blair 21. Godfrey's Band March 8.

DANVILLE. — ACADEMY OF MUSIC (John B. Wood, manager): Fields and Hanson's Minstrels 6; business and performance fair. Side Tracked 11.

HAMPTON. — SOLDIERS' HOME THEATRE: Joe Ott in *Looking for Trouble* 7; large and appreciative audience. Side Tracked 18. Eugenie Blair 28.

LYNCBURG. — OPERA HOUSE (F. M. Dawson, manager): Ward and Vokes 9. The Geisha (Elks benefit) 13. Side Tracked 14.

FREDERICKSBURG. — OPERA HOUSE (Goldsmith and Hirsh, managers): Local minstrels 14.

WASHINGTON.

SPOKANE. — AUDITORIUM (Harry C. Hayward, manager): Willie Collier in *The Man from Mexico* Jan. 30; crowded house; excellent performance. Robert Emmett (local) 31; small audience; fair performance. A Bunch of Keys 1; light business; poor co. Harry Corson Clarke in *What Happened to Jones* 3. 4; good business; splendid co. Ott Brothers in All Aboard 6. 7. On the Suwanee River 8. Nance O'Neill 9. 11. A Scrap of Paper 13.

SEATTLE. — TROUBADOUR (J. P. Howe, manager): Black Patti's Troubadours Jan. 31; good houses. Jules Gran Opera co. 5-11. — THIRD AVENUE (W. M. Russell, manager): Ott Brothers in All Aboard to splendid business 24; performance satisfactory. Martell's Merry Makers 5-11, opening in *Miss Tattier's Troubles*. — ITEM: Charles Thorndike, head usher of the Seattle Theatre for the past nine years, has resigned.

TACOMA. — LYCEUM THEATRE (G. Harry Graham, manager): A Bunch of Keys 28, 29; good business. Black Patti's Troubadours 30; full house; music and costuming very good. Jules Gran Opera co. 2-4 in Boccaccio. Said Pasha, Martha, and Oliette. — ITEM: The Tacoma Theatre, which has been held under lease for several years by the North Western Theatrical Association, has been recently leased by Cal Heilig.

NEW WHATCOM. — BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Dark.

WEST VIRGINIA.

WHEELING. — OPERA HOUSE (F. Riester, manager): De Wolf Hopper's in *The Charlottan* to capacity. Mathews and Bulger 7 in *By the Sad Sea Waves*; good business. The Late Mr. Early 9; light business. Other People's Money 18. Boston Lyric Opera co. 20-25. The Little Minister 3. — GRAND OPERA HOUSE (Charles A. Feinler, manager): The Missouri Girl 24; good business. The Flints 6-8; light business. Van Dyke-Eaton co. 20-25.

CLARKSBURG. — TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Under the Dome 7; fair performance; large house. Rice and Barton's Gaiety co. 15.

HUNTINGTON. — DAVIS OPERA HOUSE (Joseph Gallick, manager): Uncle Josh Sprucey 4; fair performance; big houses. The Late Mr. Early 13.

WESTON. — CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WELLSBURG. — BARTH'S OPERA HOUSE (W. F. Barth, manager): Guy Brothers' Minstrels 14.

WISCONSIN.

BELoit. — WILSON'S OPERA HOUSE (R. H. Wilson, manager): Young Brothers' U. T. C. 6; good house. Passion Play 10, 11. — ITEM: The properties of Young Brothers' U. T. C. were attached here by Milton A. Boyer, of the co., who claimed that they were leased from him by the Young Brothers, who had failed to pay.

RACINE. — BELLE CITY OPERA HOUSE (C. J. Feider, manager): The Boones drew fair audiences Jan. 30, 31; see weather; satisfaction given. Robert B. Mantell 10. The Real Widow Brown 17. Little Trixie 19. Clay Clement 25. Hopkins Trans-Oceanic Jan. 28 canceled.

LA CROSSE. — THEATRE (J. Strasliptka, manager): Haverty's Minstrels 1; medium house. Deshon-Du Vries Opera co. 2-4 presented La Macocca, Said Pasha, Olivette, and Fra Diavolo to fair business. Columbian Comedy co. in Sierra 6; good house. Shore Acres 17.

MADISON. — FULLER OPERA HOUSE (Edward M. Fuller, manager): A Stranger in New York Jan. 25; large audience pleased. Murray and Mack in *Finnegan's Wake* did not do a large business. The play contains some amusing situations. Shore Acres 15.

KENOSHA. — RHODE OPERA HOUSE (Joe Rhode, manager): Blondell and Fennessey co. in *A Cheerful Idiot* to full house 5; performance excellent. Robert B. Mantell 9.

WAUSAU. — ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Professor Boone to good business 6. — COLUMBIA HALL (F. Schroeder, manager): Winsinger Novelty co. 5.

EAU CLAIRE. — GRAND OPERA HOUSE (O. F. Burlingame, manager): Spoden-Paige co. Jan. 30-4; fair business. Lend Me Five Shillings (local) to S. R. O. 8.

APPLETON. — OPERA HOUSE (J. W. Thickens, manager): Local minstrels 6, 7; crowded houses; performance creditable. Salisbury Stock co. 14.

PORTRAGE. — OPERA HOUSE (A. H. Carnegie, manager): Young Brothers' U. T. C. 14. Newell's Comedy co. 20-25.

WEST SUPERIOR. — GRAND OPERA HOUSE (C. A. Marshall, manager): Flanigan's Orchestra 5; S. R. O.; entertainment good. Hogan's Alley 14.

ASHLAND. — GRAND OPERA HOUSE (John Meis, manager): Dark.

STEVENS POINT. — NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

SHEBOYGAN. — OPERA HOUSE (J. Robert Kohler, manager): Dark.

WYOMING.

LARAMIE. — MAEENCHOR HALL (William Marquardt, manager): Chicago Ladies' Quartette Jan. 30; good co.; large business. South Before the Sun 25. — OPERA HOUSE (H. E. Root, manager): J. F. Stowe's U. T. C. 2; excellent production; S. R. O.

CANADA.

TORONTO. — GRAND OPERA HOUSE (O. B. Shepard, manager): Yankee Doodle Dandy 6-8; large audiences. Walter Jones and Louis Wesley are clever comedians and make the most of their opportunities. Harold Blake, a prime favorite here. Zella Frank and Gertrude Modjeska were excellent. Modjeska 9-11. That Man 13-18. — TORONTO OPERA HOUSE (Ambrose J. Small, manager): Gilmore and Leonard to large business in Hogan's Alley 6-11. The performance is nearly the same in every respect as on former occasions. Mrs. Fiske 13-18. — PRINCESS THEATRE (O. B. Sheppard, manager): Carmen by the Cummings Stock co. 6-11; good business. Nettie Marshall takes the leading role and has a part quite suited to her. Harry Glazier was acceptable as Don Jose. Mixed Pickles 13-18. — MASSEY MUSIC HALL (J. E. Suckling, manager): This large auditorium was crowded to the doors 6, the occasion being the second series of the course of concerts, with M. Pol Plancon and Mile Trebelli as the attractions. Maud McCarthy, child violinist, received a warm welcome, and Katherine Ruth Heyman, pianist, repeated her success of a few weeks ago. — ITEM: Manager Cummings and Seine Art Louis Felt are in Boston arranging for an early production of Cyrano de Bergerac. — The trustees of Massey Music Hall



threaten to close the doors of this building at an early date unless given exemption from taxation.

ST. THOMAS. — NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Lecture by Morgan Wood Jan. 31; fair house. Frame Concert co. 4; good house. Mr. Frame delighted his audience with his clever Scottish humor. Walter Haigh's violin playing was remarkable. Florence Hayward gave very fine interpretation of some well-known Scottish airs. Bijou Comedy co. 6-11. — NEW GRAND OPERA HOUSE (A. McVean, manager): Dark.

ST. CATHARINES. — GRAND OPERA HOUSE (A Jay in New York 4; big business; fair performance. Carlyle Comedy co. 6-11; co. large and able. Week's bills: The Two Orphans, Dr. Jekyll and Mr. Hyde, Arabian Nights, Richelieu, and Article 4. Wilkie Dillman and W. H. Dillman joined co. here.

CHATHAM. — GRAND OPERA HOUSE (R. A. McVean, manager): A Jay in New York to good business 4 and proved very entertaining. William Jerome, George Leslie, and I. J. Boesen are good comedians, and Maud Nugent a clever comedienne. Isham's Octrooos 9. The World Against Her 18.

WOODSTOCK. — OPERA HOUSE (Warren Totten, manager): A Jay in New York to good but rather topheavy house 3; performances not up to expectations. Frame Concert co. 11. Isham's Octrooos 14. Hogan's Alley 15; canceled and rebooked for April 12.

QUEBEC. — ACADEMY OF MUSIC (A. A. Charlebois, manager): Paul Cazeau in Faust and The Stratagists 24; good business. — GAETY THEATRE (Camille Cordalles, lessor): Dunnigan's colored co. 24 to good business. A French Dramatic co. opened 6 for two weeks.

OTTAWA. — RUSSELL THEATRE (Dr. W. A. Drowne, manager): Mary Stuart, Macbeth, and Antony and Cleopatra were presented by Modjeska and a strong co. to very large audiences 6-8. — GRAND OPERA HOUSE (Charles A. Feinler, manager): The Missouri Girl 24; good business. The Flints 6-8; light business. The Princess Bonnie (local) 9.

BRANTFORD. — STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Carlyle Comedy co. 3-4 in The Creole or Article 4 and The Two Orphans; good business. The Princess Bonnie (local) 9.

LINDSAY. — ACADEMY OF MUSIC (Fred Burke, manager): The Temple of Fame (local) 2; packed house; audience pleased. Hal Newton Carlyle co. 13-18. Isham's Octrooos 23 canceled.

LONDON. — GRAND OPERA HOUSE (A. E. Root, manager): W. F. Frame Concert co. 6, 7; pleasing performance; light business. Yankee Doodle Dandy 9. Isham's Octrooos 10, 11. Concert 13.

BERLIN. — OPERA HOUSE (George O. Philip, manager): A Jay in New York 1. Isham's Octrooos 7. Faust (local) 13.

KINGSTON. — VICTORIA THEATRE (A. Lesser, manager): Ferris, hypnotist, drew big houses 6-11. Paul Cazeau 13-14.

GUELPH. — ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative: Isham's Octrooos 6; fair business. Frame Concert co. 15.

IN OTHER CITIES.

(Received too late for classification)

PORTLAND, ORE.

Alcide Durand, for many years treasurer to Maurice Grau, died at Yonkers, N. Y., on Feb. 5, of cancer, aged sixty-seven years. Born in France, he first became associated in theatrical work in 1865 with Julignet and Drivet, at the old French Theatre in this city, now the Fourteenth Street. Afterward he served Jacob Grau in managing Ristori, and went to Australia with Sarah Bernhardt. The remains were interred at Woodlawn Cemetery on Feb. 7.

George W. Flanrey died on Feb. 4, at Norfolk, Va., of pneumonia. Born in this city in 1822, he appeared in youth as a dancer and later became costumer at Lester Wallack's first theatre, remaining with Mr. Wallack until the death of the actor-manager. Mr. Flanrey had traveled this season as costumer with the Kelcey-Shannon company.

Eliam A. Hatch, the husband of Ray Semon, well-known in comic opera and vaudeville several years ago, died at his home, in Rochester, N. Y., on Feb. 4, of Bright's disease. He left considerable property in Rochester and vicinity to his widow and his step-son, Ronald Beane.

Frankie C. Gray, lately a member of Walte's Comedy company, died at Butler, Pa., Feb. 4, from organic heart trouble. She was buried, at Butler, on last Tuesday by the Actors' Fund.

Charles W. Wright, pianist, died of hasty consumption, at Lancaster, Wis., on Feb. 2. His last engagement had been with the Warner Comedy company.

Mrs. George Williams, professionally known as Doris Brooks, for several seasons a member of the Wibber Opera company, died at Syracuse, N. Y., recently.

W. Edward Peters, formerly known to the stage as Charles Dana, died at New Albany, Ind., on Feb. 7, of apoplexy, aged thirty-eight years.

Rachel Cohen, mother of Sally and Fanny Cohen, died at her home, 302 West 121st Street, this city, on Feb. 10.

Thomas B. MacDonough, the veteran manager, died in Philadelphia, Pa., on Feb. 3.

OBITUARY.

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Eliam A. Hatch, the husband of Ray Semon, well-known in comic opera and vaudeville several years ago, died at his home, in Rochester, N. Y., on Feb. 4, of Bright's disease. He left considerable property in Rochester and vicinity to his widow and his step-son, Ronald Beane.

Frankie C. Gray, lately a member of Walte's Comedy company, died at Butler, Pa., Feb. 4, from organic heart trouble. She was buried, at Butler, on last Tuesday by the Actors' Fund.

Charles W. Wright, pianist, died of hasty consumption, at Lancaster, Wis., on Feb. 2. His last engagement had been with the Warner Comedy company.

W. Edward Peters, formerly known to the stage as Charles Dana, died at New Albany, Ind., on Feb. 7, of apoplexy, aged thirty-eight years.

Rachel Cohen, mother of Sally and Fanny Cohen, died at her home, 302 West 121st Street, this city, on Feb. 10.

Thomas B. MacDonough, the veteran manager, died in Philadelphia, Pa., on Feb. 3.

PETERS.—W. Edward Peters (Charles Dana), at New Albany, Ind., on Feb. 7, of apoplexy, aged 38 years.

WRIGHT.—Charles W. Wright, at Lancaster, Wis., on Feb. 2, of consumption.

WILLIAMS.—Mrs. George Williams (Doris Brooks), at Syracuse, N. Y.

FANNY RICE.

Attention is called to a remarkable collection of complimentary notices received by Fanny Rice from the press throughout the country, printed in an advertisement in this number of *THE MIRROR*.

Miss Rice has friends and appreciators wherever her work is known, and this collection of complimentary articles shows that she is a great favorite with the dramatic writers. Among those who pay tribute to her are John J. McNally, Mr. Kaufmann, Montgomery Phister, George Goodale, Arthur Weid, Amy Leslie, Alan Dale, and critics of the Philadelphia *Telegraph*, *Chicago Tribune*, *Cleveland Plain Dealer*, *Cincinnati Enquirer*, *Detroit News*, *Philadelphia Item*, *Brooklyn Eagle*, *Pittsburg Times*, *Chicago Dispatch*, and other well-known journals.

DAN GODFREY'S ENGLISH MILITARY BAND.

Twenty-five years ago, at the National Centennial Jubilee at Boston, Dan Godfrey's British Guards Band scored a triumph. Its career since its organization has been one long list of successes. It has delighted royalty on many occasions. The band is just about completing a phenomenally successful tour of Europe, and will soon sail from England for this country. Its American tour will begin at Washington, in the latter part of March, when a complimentary concert will be given to President McKinley and officials. New England is to have the distinction of hearing this great musical organization, for Manager John Graham has secured it in connection with his many other enterprises, and is arranging for its tour on the New England circuit. The tour of the band will soon be announced.

MATTERS OF FACT.

By a typographical error, it was stated in *THE MIRROR* that a benefit had been given in Los Angeles to the stranded "Hendricks" company. The company referred to was the Henderson Stock company. Ben Hendricks, under the management of Thall and Kennedy, is having a very prosperous tour.

Manager Ed S.

DATES AHEAD.

Manners and agents of visiting companies and corporations are advised that this department closes on Friday. To insure publication in the subsequent issue dates must be written to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Ward and Sackett): Rock Island, Ill., Feb. 14; Monmouth 15; Galesburg 16; Peoria 17, 18; Ottawa 19; Joliet 21; Elgin 22; Rockford 23; Freeport 24; Madison, Wis., 25; Milwaukee 26; March 4.

A BREEZY TIME (Fitz and Webster): Sheffield, Pa., Feb. 16; Bradford 17; Olean, N. Y., 18; Wellsville 20; Hornellsville 21; Corning 22.

A BUNCH OF KEYS (Gus Bothner, mgr.): Helena, Mont., Feb. 13; Livingston 14; Billings 15; Bismarck, N. Dak., 16; Jamestown 18; Fargo 20; A DANGEROUS LADY (H. R. Hindlells): Galesburg, Ill., Feb. 13; Waterloo 15; Melrose, Minn., 16; Sioux City, Ia., 18; Clinton, Ia., 19; Davenport, Ia., 20; Madison, Wis., 21; Oshkosh 22, 23.

A CONTENTED WOMAN (Belle Archer): Fred E. Wright, mgr.; Phoenix, Ariz., Feb. 13; Tucson, Ariz., Feb. 14; El Paso, N. M., 15; Las Vegas 17; Trinidad, Col., 18; Cripple Creek 19; Victor 20; Aspen 21; Leadville 22; Pueblo 23; Colorado Springs 24; Central City 25; Denver 27; March 4.

A DANGEROUS MAID: Philadelphia, Pa., Feb. 6-18; Brooklyn, N. Y., 20-25.

A DAY AND A NIGHT: St. Louis, Mo., Feb. 13-18; Hot Springs, Ark., 22.

A FEMALE DRUMMER: New York city, Feb. 13-15.

A GUILTY MOTHER: Philadelphia, Pa., Feb. 13-18; Buffalo, N. Y., 20-25; Rochester 27-March 1; Syracuse 24.

A HIGH BORN LADY (Clifford and Huth): Toledo, O., Feb. 13-15; Grand Rapids, Mich., 16-18; Buffalo, O., 20-25; Toronto, Can., 27-March 4.

A Hired GIRL (Charles E. Blaney Amusement Co., prop.): Washington, Ia., Feb. 13; Ottumwa 14; Keokuk 15; Quicy 16; Jacksonville 17; Springfield, Ia., 18; St. Louis 19; Louisiana, No. 20; Mexico 21; Columbia 22; Moberly 23; Booneville 24; Sedalia 25; Lawrence, Kan., 27; Topeka 28; Atchison 29; March 1, St. Joseph Mo., 2; Nebraska city, Neb., 3; Lincoln 4.

A HOT OLD TIME (The Raas): Chicago, Ill., Jan. 20-Feb. 18.

A JOINT LOT (Charles E. Rose, mgr.): Springfield, O., Feb. 12; Xenia 14.

A MIDNIGHT MELL HOYT: L. R. Stockwell, mgr.): Victoria, B. C., Feb. 13; Nanaimo 14; Vancouver 15; New Westminster, Wash., 16; Seattle 17, 18.

A MILE HIGH FLAG (Thomas W. Ryley, mgr.): Norfolk, Va., Feb. 13; Richmond 14.

A PARLON MATCH (W. M. Gray, mgr.): St. Paul, Minn., Feb. 12-18; Minneapolis 20-25.

A ROMANCE OF COON HOLLOW (E. V. Evans, mgr.): Greenville, Tex., Feb. 13; Tyler 14; Shreveport, La., 15; Marshall, Tex., 16; Palestine 17; Houston 18; Galveston 19; Bryan 20; Navasota 21; Brenham 22; Temple 23; Belton 24; Austin 25; San Antonio 26; Waco 28; Corsicana 29; March 1, Trinidad, Col., 4.

A RUNAWAY GIRL: New York city Sept. 12-indefinite.

A STRANGER IN NEW YORK: Asheboro, N. C., Feb. 13; Charlotte 14; Wilmington 15; Raleigh 16; Norfolk, Va., 17; Richmond 18; Philadelphia, Pa., 20-25.

A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Chicago, Ill., Feb. 1-10; Cleveland, O., 20-25; Brooklyn, N. Y., 27-March 4.

A TEXAS STEER (Katie Putnam): Philadelphia, Pa., Feb. 12-18; Washington, D. C., 20-25; Richmond, Va., 27; Newport News 28; Norfolk March 1; Lynchburg 2; Roanoke 3; Charlottesville 4.

A TRIP TO COONTOWN (Cole and Johnson): Cincinnati, O., Feb. 12-18.

A TURKISH BATH (H. M. Blackwell, mgr.): Lebanon, O., Feb. 18; Marysville 21; Shelby 22.

A WOMAN IN THE CASE: Saginaw, Mich., Feb. 12-15; Detroit 16-25.

ADAMS, MAUDE: Baltimore, Md., Feb. 13-18; Pittsburgh, Pa., 20-25; Cleveland, O., 27-March 4.

ALABAMA: Seattle, Wash., Feb. 13-18.

ALASKA STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.-indefinite.

ALLIED DRAMATIC (Colby, Wis., Feb. 12-18).

ANGEL COMEDIAN: Bonaparte, Ia., Feb. 13-18.

ARNOLD PLAYERS: Montgomery, Ala., Feb. 13-18.

ARTHUR, JULIA (A. H. Canby, mgr.): Washington, D. C., Feb. 12-18; Baltimore, Md., 20-25; Philadelphia, Pa., 27-March 11.

AT PINET RIDGE: Champaign, Ill., Feb. 13; Bloomington 14; Jacksonville 15; Springfield 16; Decatur 17.

AT THE WHITE HORSE TAVERN: New York city Feb. 6-indefinite.

AUBREY DRAMATIC CO.: Birmingham, Ala., Feb. 13-18; Memphis, Tenn., 20-25; Little Rock, Ark., 27-March 4.

AUNT JEMIMA (W. S. Campbell, prop.; A. W. Rose, mgr.): Danbury, Conn., Feb. 14; Bristol 15; Holyoke, Mass., 16-18; Lowell 20-22; Manchester, N. H., 22-25; Nashua 27, 28.

BACK ON THE FARM (Wm. Rider, mgr.): Fulton, Ky., Feb. 13; Clinton 14; Bardwell 15; Cairo, Ill., 16; Duquoin 17; Carbondale 18; Metropolis 19; Paducah, Ky., 20.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16-indefinite.

BENNETT-MAULSTON (A.; Earl Burgess, mgr.): Schenectady, N. Y., Feb. 12-18; Wilkes-Barre, Pa., 20-25; Scranton 27-March 4.

BENNETT-MAULSTON (B.; E. K. Moulton, mgr.): Haverhill, Mass., Feb. 6-18; Chelsea 20-25; Lynn 27-March 11.

BLAIR, EUGENE (W. Wilkinson, mgr.): Scranton, Pa., Feb. 12; Wilkes-Barre 14; Harrisburg 15; Allentown 16; Trenton 17; Atlantic City 18; Norristown, Pa., 19; Richmond 21-22; Petersburgh 24; Charlottesville 25.

BROOKSHARI-JACKSON: Harrisburg, Pa., Feb. 13-15; Potsville 16; Allentown 20-25; New York city Feb. 20-indefinite.

CARHORN CO. (C. H. Kerr, mgr.): Lincoln, Neb., Feb. 13; Nebraska City 14; Omaha 15-18; Council Bluffs 15, 21; Shenandoah 22; Clarinda 23; Creston 24; Albia 25; Osceola 27; Sigourney 28; Washington 29; Fairfield 2, Mt. Pleasant 4; Fort Madison 4.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Portland, Me., Feb. 13-18; Portsmouth, N. H., 20-25; Salem, Mass., 27-March 4.

Castle Square Theatre (J. H. Smery, mgr.): Boston, Mass., Aug. 9-indefinite.

CATHERINE (Charles Frohman): Philadelphia, Pa., Feb. 6-18; Washington, D. C., 20-25; Harlem, N. Y., 27-March 4.

CASENEUVE, PAUL: Kingston, Ont., Feb. 13-18; Ottawa 20-25; March 4.

CHATANOOGA (Eastern: Jay Simms, mgr.): Worcester, Mass., Feb. 13-18; Nashua, N. H., 20; Waltham, Mass., 21; Lynn 29; Haverhill 28; Lawrence 24; Baltimore, Md., 27-March 4.

CHESTER, ALMA (O. W. Dibble, mgr.): Lancaster, Pa., Feb. 13-18; Trenton, N. J., 20-25; Middletown, N. Y., 27-March 4.

CLARK, CRESTON (H. Willard Storm, mgr.): Akron, O., Feb. 13; Alliance 14; Canal Dover 15; East Liverpool 16; Johnstown, Pa., 21; Altoona 22; Butler 23; Franklin 24; Meadville 25; Bradford 27; Lock Haven 28; Williamsport 29; March 1; Wilkes-Barre 2, Scranton 3, 4.

CLARK, HARVEY CORSON (Sanford B. Rickaby, mgr.): Seattle, Wash., Feb. 12-18.

CLEMENT, CLAY (John Henry Martin, mgr.): Galesburg, Ill., Feb. 13; Kewanee 14; Moline 15; Iowa City, Ia., 16; Clinton 17; Dubuque 18; Platteville, Wis., 19; Madison 21; Oshkosh 22.

COLUMBIAN COMEDY (Newell and Morrison, prop. and mgr.): La Crosse, Wis., Feb. 6-15; Viroqua 16-18; Portage 20-25.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21-indefinite.

CORSE PAYTON COMEDY (E. M. Gottschold, mgr.): Poughkeepsie, N. Y., Feb. 6-18; Newburgh 20-25; Yonkers 27-March 4.

CORSE PAYTON STOCK (David J. Ramage, mgr.): New Bedford, Mass., Feb. 13-18; Portland, Me., 20-25; Northampton, Mass., 27-March 4.

CRANE, WM. H.: Chicago, Ill., Feb. 6-18; St. Louis, Mo., 20-25; Cincinnati, O., 27-March 4.

CYRANO DE BERGERAC (Henry Lee): Newark, N. J., Feb. 13-18.

CYANO DE BERGERAC (Willard Newell): Anderson Ind., Feb. 13; Ft. Wayne 14; Marion 15; Cr. wfordville 16; Danville, Ill., 17; Paris 18; Terre Haute, Ind., 20; Jacksonville, Ill., 21.

DAILEY CO.: Santa Barbara, Cal., Feb. 13-18.

DARKEST RUSSIA: Chicago, Ill., Feb. 13-18.

DEVIL'S AUCTION (Chas. H. Vale, mgr.): New Orleans, La., Feb. 12-18; Lake Charles 19; Houston, Tex., 20; Galveston 21; Austin 22; San Antonio 23; Waco 24; Dallas 25, 26; Ft. Worth 27; Gainesville 28.

DEVIL'S ISLAND (J. H. Wallack, mgr.): Cleveland, O., Feb. 13; 18; Toronto, Ont., 29-25.

DILLON, JOHN: Seward, Neb., Feb. 13.

DONNELLY STOCK: New York city Aug. 27-indefinite.

DOWN IN DIXIE: Newark, N. J., Feb. 13-18.

DREW, JOHN: Washington, D. C., Feb. 13-18; Harlem, N. Y., 20-25; Poughkeepsie 27; Troy 28.

ELDON'S COMEDIANS: Decatur, Ind., Feb. 13-18.

ELKROY STOCK: Lowell, Mass., Feb. 13-18; Woonsocket, R. I., 20-25; Marlboro, Mass., 27-March 4.

EMMETT, Katie (The Waifs of New York): Nashua, N. H., Feb. 13; Montpelier 14; Burlington 15; St. Albans 16; Plattsburgh 17; New York, N. Y., 17.

ERWOOD STOCK: Lisbon, U. Feb. 13-18.

FABIO ROMAN: Carbondale, Ill., Feb. 13; Anna 14; Paducah, Ky., 15; Henderson 17; Evansville, Ind., 19; Owensboro, Ky., 20; Winchester 21; Paris 22; Frankfort 23; Mt. Sterling 24; Richmond 25; Mayfield 27; Portsmouth, O., 28; Ironton March 1.

CHARLESTOWN, W. V., 20; Gallipolis, O., 21.

FESTA (Allahan): Elizabeth, N. J., Feb. 13-15.

FAUST (White's): Clearfield, Pa., Feb. 13; Tyrone 14; Hagerstown, Md., 15; Shippensburg, Pa., 16; Ebensburg 17; Johnstown 18; Altoona 20; Somerset 21; Cumberland, Md., 22; Martinsburg, W. Va., 23; Alexandria, Va., 24; Waynesboro, Pa., 25; Havre-de-Grace, Md., 27; Coatesville, Pa., 28; Columbia March 1; Williamstown 2; Tower City 3; Schuylkill Haven 4.

FERRIS COMEDIANS (Dick Ferris, mgr.): Paragould, Ark., Feb. 13-15; Poplar Bluff 16-18; Mound City, Ill., 20-22; Cape Girardeau, Mo., 23-25.

FIKE, MRS. (Charles E. Power, mgr.): Toronto, Can., Feb. 13-18.

FRANCIS, R. E.: Butte, Mont., Jan. 16-indefinite.

FROST STOCK: Walkerton, Ont., Feb. 13-18.

FULLER, ETHEL: Brantford, Ont., Feb. 13-18; Youngstown, O., 20-25.

GAYLOR, BOBBY: Bloomington, Ill., Feb. 14.

GENNY-HOFFLER (Jack Hoeller, mgr.): Franklin, Ind., Feb. 13-16; Elmira, N. Y., 20-25; Binghamton 27-March 4.

GILLETT, WM.: Brooklyn, N. Y., Feb. 13-18.

GILMORE, PAUL: Columbia, Ga., Feb. 13; Augusta 14; Savannah 16; Jacksonville, Fla., 17-18; Mobile, Ala., 20; Columbus, Ga., 21; Atlanta 22, 23; Montgomery, Ala., 24; Pensacola, Fla., 25; New Orleans, La., 26-March 4.

GOODWIN, N. C.: New York city Jan. 2-Feb. 25; Philadelphia, Pa., 27-March 4.

GORMAN BROS. (Mr. Bene from Boston): G. E. Howes, mgr.; Kenton, O., Feb. 13; Bellfontaine 14; Piqua 15; Dayton 16; Richmond, Ind., 17; Alexandria 18; Anderson 20; Union City 21; Huntington 22; Logansport 23; Indianapolis 24; Danville 25; Evansville, Ind., 26; Terre Haute 27; Paris, Ill., 28.

GERNE, JOSEPH: (Carbondale, Pa., Feb. 13-18; Norristown 25; Elizabeth, N. J., 27-March 4.

HACKETT, JAS. K.: Louisville, Ky., Feb. 13-15; Indianapolis, Ind., 16; Columbus, O., 17-18; Baltimore, Md., 20-25; Providence, R. I., 27-March 4.

HARCOURT, JESSIE (Chas. K. Harris, mgr.): Augusta, Me., Feb. 13-18; Bath 20-25.

HARVEST, JESSIE (Chas. K. Harris, mgr.): Augusta, Me., Feb. 13-18; Bath 20-25.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Wilkes-Barre, Pa., Feb. 13-18; Scranton 20-25; Elmira, N. Y., 27-March 4.

HILLMAN'S WONDERS: Cincinnati, O., Jan. 2-indefinite.

HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Meriden, Conn., Feb. 13-18; New London 20-25; Norwich 27-March 4.

HOGAN'S ALLEY (Gilmore and Leonard, prop.; P. A. Paulcraft, mgr.): Harlan, Kan., Feb. 13; St. Catherine 14; Woodstock 15; London 16; St. Thomas 17; Chatham 18; Toledo, O., 19-22; Defiance 23; Wabash, Ind., 24; Logansport 25.

HOGAN'S ALLEY (Western: Gilmore and Leonard; Delcher and Hennessy, mgrs.): Mankato, Minn., Feb. 13; Waterloo, Ia., 14; Marshalltown 15; Des Moines 16-18; Council Bluffs 19; Sioux City 20; St. Joseph, Mo., 22; Leavenworth, Kan., 23; Lawrence 24; Topeka 25.

HOLLY, LOUISE (Geo. F. Hasbronk, mgr.): Batavia, N. Y., Feb. 13-18; Ithaca 20-22.

HOUGHTON STOCK: Jamestown, N. Y., Feb. 13-18; Bradford, Pa., 20-25; Newcastle 27-March 4.

HUNTER-JACKSON STOCK (Willis F. Jackson, mgr.): Scranton, Pa., Feb. 13-18; Williamsport 20-25; Erie 27-March 4.

IN OLD KENTUCKY: Washington, D. C., Feb. 13-18; Brooklyn, N. Y., 20-25; Buffalo 27-March 4.

IRWIN, MAY: New York city Nov. 7-Feb. 18; Brooklyn, N. Y., 20-25; Washington, D. C., 27-March 4.

JAMES-KIDNEY-WARDE (Wagenhals and Kemper, mgrs.): San Francisco, Calif., Feb. 6-18; Oakland 20-22; Portland, Ore., 27-March 2; Tacoma, Wash., 3, 4.

JOHN MARTIN'S SECRET: Grand Rapids, Mich., Feb. 13-18.

JOSHUA SIMPKINS (Reno and Curtis): Waterville, Me., Feb. 15; Pittsfield 16; Bangor 17; Lewiston 18; Biddeford 19; Dover, N. H., 21; Salem, Mass., 22.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Brooklyn, N. Y., Feb. 13-18; Waterbury, Conn., 20; New Haven 21, 22; Springfield, Mass., 23; Northampton 24; Worcester 25; Newark, N. J., 27-March 4.

KEYSTONE DRAMATIC (McGill & Howard, mgrs.): Weston, W. Va., Feb. 13-18.

KING DRAMATIC (N. Appell, mgr.): Lebanon, Pa., Feb. 13-18; Pottsville 20-25.

KLINT-HEART (Sol Braunig, mgr.): Houston, Tex., Feb. 13-18; Galveston 19-20; Ft. Worth 20; Dallas 21-23; Ft. Worth 24; Dallas 25, 26; Waco March 1-3; San Antonio 4.

LILIPUTIANS, THE: Milwaukee, Wis., Feb. 12-18; Cleveland, O., 20-25; Toledo 27-March 4.

LONG, FRANK E.: Lake Linden, Mich., Feb. 13-18; Hancock 20-25.

LYCEUM STOCK (Frohman): New York city Nov. 21-indefinite.

MACAULEY AND PATTON: McKeesport, Pa., Feb. 13-18; Tarentum 20-22; Dawson 23-25; Hagerstown, Md., 27, 28.

MACK, ANDREW (Charles H. Greene, mgr.): Providence, R. I., Feb. 13-18; Brooklyn, N. Y., 20-25; March 4.

MC DOODLE'S FLATS (Geo. L. Chennell, mgr.): Williamson, W. Va., Feb. 13-18.

MCLEAN-TYLER-HANFORD: Kansas City, Mo., Feb. 13-18; Mobley 20; Columbia 21; Mexico 22; Louisville 23; Belleville, Ill., 24; Cairo 25; Memphis 26; Terre Haute 27; Lawrence 28; Wichita, Kan., 29.

MACKENZIE, ROBERT B. (M. W. Hanley, mgr.): Buffalo, N. Y., 27-March 4.

MADISON SQUARE THEATRE (George W. Lowe, mgr.): Ellis, Kan., Feb. 13-18; Russell 20-25.

MANSFIELD, RICHARD: Boston, Mass., Feb. 6-indefinite.

MANTILL, ROBERT B. (M. W. Hanley, mgr.): Milwaukee, Wis., Feb. 13-18; St. Paul, Minn., 20-25; Minneapolis 26-28.

MARSHES, LUCILLE: (Edna May and Cecilia: B. S. Spooner, mgr.): Bridgeport, Conn., Feb. 13-18; Stamford 20-25.

SPIDER DRAMATIC (F. E. Spooner, mgr.): Gainesville, Tex., Feb. 13-18.

SPORTING LIFE: Chicago, Ill., Feb. 13-18.

STATE DRAMATIC: Platt City, Mo., Feb. 13-18.

STILLMAN, ROSE: Waco, Tex., Feb. 13-18.

SULLIVAN, DANIEL: Ottawa, Ia., Feb. 13; Burlington 17; Davenport 18; Monmouth, Ill., 20; Greenburg 21; Canton 22; Peoria 23.

TAYLOR, IRNE: McConnellsburg, O., Feb. 13-18.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Santa Fe, N. M., Feb. 13; Las Vegas 14; Trinidad, Col., 15; Pueblo 16; Colorado Springs 17; Central City 18; Denver 20-25.

THANHouser-HATCH STOCK: Milwaukee, Wis., Nov. 14-indefinite.

THE AIRSHIP (Joseph M. Gaites, mgr.): New Haven, Conn., Feb. 13-18.

THE BELLE OF NEW YORK: Boston, Mass., Feb. 6-28.

THE CHRISTIAN (Viola Allen): New York city Nov. 20-indefinite.

THE DAZZLER: Ft. Scott, Kan., Feb. 16; Ft. Smith, Ark., 20; Hot Springs 21.

THE EVIL EYE (Sidney R. Ellis, mgr.): Baltimore, Md., Feb. 13-19.

THE GAY MATINEE GIRL (Edwin P. Hilton, prop. and mgr.): Columbus, O., Feb. 13-18; Urbana 20; Indianapolis, Ind., 23-25.

THE G. H. FROM ROCHESTER (E. E. Rice, mgr.): Geneva, N. Y., Feb. 15; Rochester 16.

THE GIRL FROM IRELAND (Katie Rooney, A. C. Dorner, mgr.): Troy, N. Y., Feb. 14-18; Albany 18-25.

THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.; David Conger, mgr.): Clay Center, Kan., Feb. 13; Salina 14; Manhattan 15; Junction City 16; Emporia 17; Burlington 18; Ottawa 19; Topeka 20; Lawrence 21; Lawrence 22; Atchison 23; St. Joseph, Mo., 24; Falls City, Neb., 25; Beatrice 27; Lincoln 28; Hastings 29; Kearney 2; Grand Island 3; Fremont 4.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent.): Pawtucket, R. I., Feb. 13-18; Holyoke, Mass., 16-18; Elizabeth, N. J., 20; Allentown, Pa., 21; Reading 22; Lebanon 23; Lancaster 24; Wilmington, Del., 25.

THE HEART OF MARYLAND (David Bolasco, prop. and mgr.): Decatur, Ill., Feb. 13; Terre Haute, Ind., 14; Lafayette 15; Ft. Wayne 16; Ann Arbor, Mich., 17; Saginaw 18; Bay City 20; Port Huron 21; Lansing 22; Kalamazoo 23; So. Bend, Ind., 24; Grand Rapids, Mich., 25; Jackson 27; Adrian 28; Lima, O., March 1; Springfield 2; Newark 3; Wheeling, W. Va., 4.

THE HEART OF THE KLONDYKE: New York city Feb. 13-18.

THE IVY LEAF (Adele F. Power, prop.; George T. Meach, mgr.): Mahanoy City, Pa., Feb. 13; Pottsville 14; Hazleton 15; Reading 16-18; Pottsville 21; Lancaster 22; Tyrone 3; Altoona 21; Johnstown 25; Wheeling, W. Va., 27-2

ZARA (Charles Frohman, mgr.): New York city Jan. 9—*indefinite*.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (J. W. Wakefield, mgr.): Albuquerque, N. M., Feb. 15. BANDA ROSA: Boston, Mass., Feb. 12-15, Reading, Pa., 16; Wilkes-Barre, 17; Scranton, 18. BLACK CROOK EX.: Bridgeport, Conn., Feb. 13-15, Jersey City, N. J., 16-18.

BLACK PATTI'S TROUBADOURS (Vogel and Noland, mgr.): San Francisco, Cal., Feb. 13-March 1, Fresno 4.

BOSTONIANS: New Orleans, La., Feb. 13-18, Galveston, Tex., 19; Houston 21; San Antonio 22; El Paso 24, Tucson, Ariz.; Los Angeles, Cal., 25; March 4.

CASTLE SQUARE OPERA: New York city Sept. 5—*indefinite*.

DANIELS, FRANK: San Francisco, Cal., Feb. 13-18, Oakland 23.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Washington, Ind., Feb. 14; Terre Haute 15, Brazil 16, Franklin 17, Shelbyville 18.

DE ANGELICO JEFFERSON: Toledo, O., Feb. 13, 14, Columbus 15, 16; Indianapolis, Ind., 17, 18; Detroit, Mich., 19-25; Milwaukee, Wis., 26; St. Paul, Minn., 27-March 1, Minneapolis 24.

EL CAPITAN (Harry and Rheinstrom, mgrs.): Little Rock, Ark., Feb. 13; Hot Springs 14, Marshall, Tex., 15; Tyler 16; Denison 17; Sherman 18; Dallas 20, Ft. Worth 21; Waco 22; Austin 23; San Antonio 24; Galveston 25, 26; Houston 27, 28; Bryan March 1; Navasota 2; Beaumont 3; Lake Charles, La., 4.

ELLIS GRAND OPERA: Chicago, Ill., Feb. 13-25.

1492: Chicago, Ill., Feb. 13—*indefinite*.

FOX, DELLA: Philadelphia, Pa., Feb. 13-25, Brooklyn, N. Y., 27-March 4.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—*indefinite*.

GRAU OPERA (Jules Grau, mgr.): Portland, Ore., Feb. 13-18, Boise City, Id., 30.

HOPPER, DE WOLF: Chicago, Ill., Feb. 13-March 4.

HOT TOPSY TURVY: New York city Feb. 13-18.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—*indefinite*.

JACK AND THE BEANSTALK: St. Louis, Mo., Feb. 13-18, Cincinnati, O., 20-25.

JAXON OPERA: Auburn, N. Y., Feb. 13-18.

KANE OPERA (Robert Kane, mgr.): Watertown, N. Y., Feb. 13-18.

LA BELLE HELENE: New York City Jan. 12—*indefinite*.

MONTON, DOROTHY: Kansas City, Mo., Feb. 13-18.

MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—*indefinite*.

NEW ENGLAND OPERA: Amsterdam, N. Y., Feb. 13-18.

NELSEN, ALICE: Minneapolis, Minn., Feb. 13-15; St. Paul 16-18; Milwaukee, Wis., 20-23; Pittsburgh, Pa., 27-March 4.

SCALCHI OPERA (Slayton Bureau, mgrs.): Paris, Tex., Feb. 13; Denison 14, Dallas 15; Sherman 16; Ft. Worth 18; Waco 20; San Antonio 21.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—*indefinite*.

SUPERBA (Hammon): Pittsburgh, Pa., Feb. 13-18.

THE BRIDE ELECT: Boston, Mass., Feb. 13-25; Bangor, Me., 27; Portland 28.

THE FRENCH MAID: Cincinnati, O., Feb. 13-18; St. Louis, Mo., 20-25; Chicago, Ill., 27-March 11.

THE TELEPHONE GIRL (Lederer and McClellan, mgrs.): Philadelphia, Pa., Feb. 20-March 4.

THE THREE DRAGOONS: New York City, Jan. 30—*indefinite*.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Youngstown, O., Feb. 13-18; Canton 20-25; Toledo 27-March 4.

WILBUR OPERA: Waterbury, Conn., Feb. 13-18; Hartford 20-25; New Haven 27-Match 4.

WILBUR-KIRKWIN OPERA: Montgomery, Ala., Feb. 13-18; Mobile 20-25; Galveston, Tex., 27, 28.

WILSON, FRANCIS (Ariel Barney, mgr.): Boston, Mass., Feb. 6-25.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): New York city Feb. 6-18.

AUSTRALIAN BEAUTIES: Bryant and Watson, mgrs.): Boston, Mass., Feb. 6-18.

BIG SENSATION (Matt J. Flynn): Providence, R. I., Feb. 13-18; Boston, Mass., 20-25.

BOHEMIAN BURLESQUERS: Newark, N. J., Feb. 13-18; Bon Ton BURLESQUERS (Ed F. Rush): Brooklyn, N. Y., Feb. 13-18.

BOWERY BURLESQUERS (Hartig and Seaman, props.): B. A. Myers, mgr.): Cleveland, O., Feb. 13-18; Brooklyn, N. Y., 20-25; Providence, R. I., 27-March 4.

BROADWAY BURLESQUERS (Dan Lewis, mgr.): Philadelphia, Pa., Feb. 13-18.

CITY CLUB: Cincinnati, O., Feb. 14-18; Indianapolis, Ind., 20-25; St. Louis, Mo., 27-March 4.

CITY SPORTS: Philadelphia, Pa., Feb. 13-18.

DAINTY DUCHESS (Weber and Field): Baltimore, Md., Feb. 13-18.

DARKTOWN SWELLS: Syracuse, N. Y., Feb. 13-15.

DEVERE, SAM: Buffalo, N. Y., Feb. 13-18; Cincinnati, O., 20-25; Indianapolis, Ind., 21-27-March 4.

EUROPEAN SENSATION BURLESQUERS (Geo. F. Hooper, mgr.): Boston, Mass., Feb. 13-18; New York city 20-25.

FLEUR DE LI: BURLESQUERS: Scranton, Pa., Feb. 13-18.

GAY MORNING GLORIES: Baltimore, Md., Feb. 13-18; Philadelphia, Pa., 20-25; Jersey City, N. J., 27-March 4.

HART, JOSEPH: Philadelphia, Pa., Feb. 13-18.

HOPKINS' TRANS-OCEANICS: Minneapolis, Minn., Feb. 12-18; Chicago, Ill., 19-March 11.

HOWARD, MAY: New York city Feb. 13-18.

HYDE COMEDIANS: Chicago, Ill., Feb. 13-18.

KNICKERBOCKERS: Boston, Mass., Feb. 6-18.

LONDON BELLES (Rose Sydell): New York city Feb. 13-18.

MAJESTIC BURLESQUERS (Fred Irwin): Detroit, Mich., Feb. 13-18.

MILDRED NOVELTY: South Amboy, N. J., Feb. 15, 16; Red Bank 17, 18; Middletown, N. Y., 20-22; Port Jervis 23-24.

MISS NEW YORK, JR.: New York city Feb. 13-18; Philadelphia, Pa., 20-25; New York city 27-March 4.

MONTE CARLO GIRL: Brooklyn, N. Y., Feb. 13-18.

MOULIN ROUGE: Washington, D. C., Feb. 13-18.

NEW YORK STARS (Gus Hill): New York city Jan. 30-18; Newark, N. J., 20-25; Waterbury, Conn., 27-March 1; New Haven 2-4.

NIGHT OWLS: New Haven, Conn., Feb. 13-15.

OCTOPOUS (John W. Isham): St. Thomas, Can., Feb. 13; Woodstock 14; Simcoe 15; St. Catharines 16; Hamilton 17, 18.

PARISIAN WIDOWS: Paterson, N. J., Feb. 13-18.

POUSSE CAFE: Brooklyn, N. Y., Feb. 13-18; Harlem 20-25; New York city 27-March 11.

REILLY AND WOODS: Indianapolis, Ind., Feb. 13-15.

RENTZ SANTELY (Abe Leavitt, mgr.): Boston, Mass., Feb. 13-18; Providence, R. I., 20-25; New York city 27-March 4.

RICE AND BARTON BIG GAIETY: Cumberland, Md., Feb. 13; Grafton, W. Va., 14; Clarksburg 15; Parkersburg 16; Marietta, O., 17; Washington, Ind., 18.

ROEBER, ERNEST: Montreal, Can., Feb. 13-18.

ROYAL BURLESQUERS (Clark Bros.): Providence, R. I., Feb. 13-18; Boston, Mass., 20-25.

SMITH AND GORTON (Pan and Willard; Col. G. E. Dunbar, mgr.): De Smet's, S. Dak., Feb. 13, 14; Huron 15, 16; Springfield, Minn., 17, 18; Redwood Falls 21, 22; Marshall 23, 24; Montevideo 25, 27; Granite Falls 28-March 1; Willmar 2, 3; Litchfield 4-6.

SOCALES.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Willie Collier in *The Man from Mexico* Jan. 31; splendid performance; largest house of the season. Remember the Maine 8.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): John S. Lindsay (return) Jan. 27 in *The Noble Outcast*. Who is Who 6.

POCAHETTO.—OPERA HOUSE (H. B. Kinport, Who Is Who 2): crowded house; good co. All Aboard 15; Lewis Morrison 25.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Who Is Who 4; good performance; good house. All Aboard 10, 11.

New York city Feb. 13-18; Philadelphia, Pa., 20-25; Norfolk, Va., 28.

RICHARDS.—PRINGLE, RUSCO AND HOLLAND'S: Athens, Tenn., Feb. 13; Johnson City 14; Bristol 15; Wytheville, Va., 16; Roanoke 17; Pocahontas 18; Ironton, O., 19; Portsmouth 21; Chillicothe 22; Circleville 23; Washington C. H., 24; Springfield 25; Urbana 27; Piqua 28; Xenia March 1; Richmond, Ind., 2.

SCOTT, OLIVER: Sharon, Pa., Feb. 13; Newcastle 14; Akron, O., 15; Ashtabula 16; Conneaut 17; Erie, Pa., 18.

SPENCER, LEN (Greater New York Minstrels): New York city, Feb. 6-18; Hackensack, N. J., 20; Montclair 21; Morristown 22; Peterson 23-25.

THAYER'S CAKE WALKERS AND MINSTRELS: Plainfield, N. J., Feb. 13; Dover, Del., 14; Newton 15; Franklin 16; Washington 17; Clinton 18; New York city 20-25.

WASHBURN'S (J. M. Wall, mgr.): Lowell, Mass., Feb. 13-15; Concord, N. H., 16; Laconia 17; Lebanon 18; Claremont 19; Bellows Falls, Vt., 21; Brattleboro 22; Sheerness Falls, Mass., 23; No Adams 24; Pittsfield 25; Albany, N. Y., 25, 26.

WEST, W. H. (D. S. Vernon, gen'l mgr.): Omaha, Neb., Feb. 18; St. Joseph, Mo., 17.

MISCELLANEOUS.

BOONES, THE (YAKI): Antigo, Wis., Feb. 11-14.

BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Marshall, Mich., Feb. 14; Owasso 14; Cadillac 15; Traverse City 16; Evart 17; Saginaw 18; Petoskey 20; Flint 21; Howell 22; Detroit 23; London, Ont., 24; Glencoe 25.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. M. Kee, mgr.): Lockport, N. Y., Feb. 13; Perry 15; Rochester 16; Auburn 17; Moravia 18.

BREHANY CONCERT CO.: Kinston, N. C., Feb. 14, New Bern 15; Goldsboro 16.

BROOKES CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—*indefinite*.

CANADIAN JUBILEE SINGERS: Clinton, Ill., Feb. 13; Bloomington 14; Pontiac 15; Streator 16; Ottawa 17.

CAMPINGTON CONCERT CO.: New Hampton, Ia., Feb. 13, 14; Cresco 15; Waukon 15, 16; Lansing 20, 21; Prairie du Chien, Wis., 22, 23.

CLARK'S CIRCUS: Natchez, Miss., Feb. 13, 14; Vidalia, La., 15; Fairview 16; Black Hawk 17.

COYLE'S MUSEUM: Mobile, Ala., Feb. 13-18.

GRIFFITH, E. C. (Hypnotist): Kingfisher, Okla., T., Feb. 13-15; Oklahoma City 16-18; Perry 20-25.

HOLMES, BURTON: Baltimore, Md., Feb. 14; Washington, D. C., 15; Orange, N. J., 16; Philadelphia, Pa., 17, 18; Lawrenceville, N. J., 18; New York city 20-25.

HOLLEY, LIEUT. (Hypnotist): Belfast, Me., Feb. 13-18.

KNOX, ALICE: Minneapolis, Minn., Feb. 13-18; Humboldt 16-18.

MARO (Magician): Bellevue, O., Feb. 13; Beaver Falls, Pa., 14; Butler 15; New Castle 16; Titusville 17; Shaler 18; Johnstown 20; Altoona 21; Greenville 22-23; Warren 24, 25.

NASHVILLE STUDENTS: Milan, Mo., Feb. 14; Trenor 15.

PERKINS, ELI: Oneida, N. Y., Feb. 21; Austin, Pa., 23; Mt. Joy 24; Irwin 25.

RENO (Magician): Tekamah, Neb., Feb. 14; Craig 15; Oakdale 16; Lyons 17.

SOUSA BAND: Memphis, Tenn., Feb. 13; Nashville 14; Louisville, Ky., 15; Cincinnati, O., 16; Evansville, Ind., 18; Terre Haute 19; Indianapolis 20; Altona 21; Altoona 22; Greenville

TELEGRAPHIC NEWS

CHICAGO.

Arctic Days in Illinois—Theatre Offerings for the Week—Hall's Side Talks.
(Special to *The Mirror*.)

CHICAGO, Feb. 11.

This has been the coldest week we have had since the big fire, and the theatres have suffered accordingly. It takes a pretty good bill to induce a man to freeze his nose or an ear by leaving his warm home. Even the Lilliputians have been smaller than ever this week, the extreme cold having shrivelled them up to a marked degree, though their houses at the Columbia have been very good, considering, and the Goilden Horseshoe has done well. To-morrow night they will be followed by their antithesis, the long Mr. Hopper, in his new opera, *The Charlatan*, for two weeks, and then we are to have a week of The Turtle.

The February dinner of the Forty Club will occur at the Grand Pacific Hotel, on the evening of Feb. 21.

A Stranger in New York closes its engagement here at the Grand Opera House to-night. Last evening Fred W. Zeddes, the Chesterfieldian head usher of the theatre, who has been here for nearly a quarter of a century, enjoyed a well-deserved testimonial. To-morrow evening, Mathews and Bulger will follow in their new farce, *By the Sea Waves*.

Three comedians, at present in the city—light, dark and farce—have been holding secret meetings of late to consider the best means of poisoning my friend, Amy Leslie, of the *Evening News*. One after another, Amy has "toasted" the three in her own inimitable way. She started in on Harry Conor, then she took a lovely "fall" out of young George Boniface; and lastly, she "laced" Walter Hale in an awful manner. If Amy receives any bromo seltzer in a silver bottle, I advise her to throw it away—or give it to Freiberger.

What Happened to Jones has caught on again at McVicker's, where it opened to the capacity last Sunday night. It is here another week and it will be followed by Manager Litt's big production, *Sporting Life*. The members of this company will be here all next week to rehearse for the run.

The members of the What Happened to Jones company, by the way, were on a train recently, when a Pullman porter approached Gerald Griffin, who has made a hit in the old man's part, and asked: "What troupe is this, sir?" Gerald answered: "What Happened to Jones?" And then the colored man said: "I do know what's become of him; he isn't runnin' on dis road now."

Mr. Crane, at Powers' New Theatre in The Head of the Family, will remain there another week. The star, Gladys Wallis, and Olive Oliver have carried off the honors.

Besides being the star of What Happened to Jones, young George Boniface travels with a fur-lined overcoat, a white-faced bulldog and a Highland fling waistcoat. I don't know whether he tried this vest on the dog or not, but if Andy McKay ever sees it, he will steal it for Bob Hoy. It is the best design for a Scotch high-ball poster I have ever seen. Hoot, mon!

The Rays have done well in *A Hot Old Time* at the Great Northern this week, and to-morrow night Stuart will follow in *1492*.

At the Auditorium, next Monday evening, the Miller Opera company, headed by Melba, De Lussan, Kraus, Gadski, and Damrosch, will begin a two weeks' engagement, opening in *La Bohème* for the first time here.

I do like an original man. One morning last week one of my policemen came into the police court with a tough-looking painter, whom he said he had picked up drunk the night before. "I was not drunk, your honor," said the painter, indignantly. "The fact is, I became dizzy while painting a barber pole." Can you beat that? He was discharged.

Genial "Jack" Ferris, "The Silver King," is taking Calder's *The Span of Life* around the town. This week he is doing well up at the Adelphi; next week he follows Oliver Doud Byron at the Bijou, and the week after that he is booked over at the Court.

Darkest Russia will be followed at the Academy of Music to-morrow by the Rays, in *A Hot Old Time*.

The stock company at the Dearborn will give us Charlie's Aunt next week, succeeding *The Masked Ball*, and up at Hopkins' the stock will follow Fanchon with *Confusion*.

The Thomas Orchestra gave a request programme at the Auditorium yesterday afternoon, and will repeat it to-night. The concerts will go on during the opera season.

During the week, Gerald Griffin has sold the money belt he has carried all season, and opened a bank account here. He is now rehearsing the act of signing checks, for the reason that he hopes to go starring next season and wants to be in practice.

Walter A. Wyckoff lectured here last Thursday evening on "The Workers." It was not a summer romance on Broadway.

Archie Boyd, of Shore Acres, reached here last Thursday noon on his way from South Bend to Joliet. Archie always manages to strike here on the coldest day of the year, and he invariably wears a "Charlie Bates" cap and a white lawn tie. He paused long enough for a spaghetti dinner before I sent him on to Joliet. I start men for that town every day.

R. H. Turner, of Uncle Josh Spruceby, has discovered on a rural hotel register the name of Miss Delano Des Jares for the soubrette album. And from away over in "Gay Paree," I have received from Billy Wood, of "Wood et Shepard, Les Négrons Comiques," the name of Chumpley La Mara. Wood dates his letter at the "Folies Bergère," and offers "Chumpley" for the free-for-all stake, saying that she certainly looks a case of "let 'em all come." Since writing me from South Africa, by the way, Wood says that he and Shepard have played twenty-four weeks in London, at the Alhambra and Palace, visited Ireland, and went to Paris in January, making a big hit, though not speaking a word of French. After this they began to do all of their dialogue in French. Imagine Wood's gags in French! The team is now on the water, and will open with Keith, on Feb. 20, returning to England soon.

Your correspondent at Kearney, Neb., writes that the Jack Potts Comedy company is playing to a big business in Missouri, and asks if The Hidden Hand is in the repertory. He also expresses the hope that they will not run up against The Fatal Card at Joplin.

There is talk here of Colonel John A. Hamm in building a big new office building and theatre on the present site of the Grand Opera House.

"Biff" Hall.

PHILADELPHIA.

Close of Grand Opera Season—Stock Companies Prosperous—Litigation—Notes.

(Special to *The Mirror*.)

PHILADELPHIA, Feb. 11.

The city has been under the reign of the storm king since last Sunday, which has greatly interfered with theatrical business and played havoc with receipts.

The Ellis opera season closed with a matinee performance of Carmen to-day at the Academy of Music. Madame De Lussan and Alvarez, the new French tenor, appeared.

At the Grand Opera House the Southwell Opera company, with the cast mentioned in last week's *Mirror*, is pleasing large audiences.

1492 is the hit of the season and will remain the attraction until further notice. Aladdin will be the next production.

Henry Lee in *Cyrano de Bergerac* attracted crowded houses this week to the Park Theatre in spite of the weather, making an unquestionable success. The critics were all favorable,

and but for other bookings the attraction would be good for a month's run. *A Guilty Mother* is announced for Feb. 13. Through the Breakers 20.

Julia Marlowe for her second and last week announces three plays, including *Colinette*, a French historical comedy of the Napoleonic period, which will be given its first American presentation here. Ida Vernon, William Beach, and Vernon Clarges have been specially engaged for the cast. On and Off follows Feb. 20. John Drew March 6.

Della Fox in *The Little Host* will fill in time week of Feb. 13 at the Chestnut Street Theatre. Julia Arthur in *A Lady of Quality* opens Feb. 20.

Annie Russell in *Catherine* closes her two weeks' term at the Chestnut Street Opera House Feb. 18. The Last Chapter, still an unknown card, will fill in week of Feb. 20. Nat Goodwin, always sure of a hearty welcome, is booked to open Feb. 27 for two weeks.

Joseph Hart's company of vaudeville headliners will be the attraction at the Auditorium for the coming week. M. Rudinoff, the Parisian entertainer; Charles T. Aldrich, tramp juggler; Dunn Brothers, acrobats; Yorke and Adams, Ethel Levy, comic songs; Lavender and Thompson, Joseph Hart, and Carrie De Mar are announced as the special features. For week of Feb. 20 Primrose and Dockstader's Minstrels.

A Dangerous Maid remains for its second and last week at the Walnut Street Theatre, to be followed Feb. 20 by The Telephone Girl.

A Rag Baby winds up the series of Hoyt plays at the Girard Avenue Theatre the coming week. All have been presented in first-class style. Large patronage and everybody delighted with the successful representations. Old Jed Prouty is in rehearsal.

The stock company of Forepaugh's Theatre will appear next week in *The Streets of New York*.

Remember the Maine, a new war drama by Lincoln J. Carter, is announced for the week of Feb. 13 at the National Theatre. It is a naval play, introducing counterparts of General Weyler, Captain Sigbee, General Lee, and other notables of the late war.

The Standard Theatre Stock Dramatic company, with vaudeville between the acts, has established a large paying clientele. Weekly changes of attractions. Jessie Bonstelle and John J. Farrell enact the leading roles.

A Texas Steer, with Katie Putnam, Will H. Bray, and Herbert E. Sears in principal characters, will fill week Feb. 13 at the People's Theatre.

Dumont's Minstrels, with three funny burlesques, illustrated picture songs and pleasing programmes, continue to attract large business to the cozy Eleventh Street Opera House.

Burton Holmes, with his pleasing illustrated picture lectures, will appear at the Academy of Music Feb. 17 and 18.

After a bitterly fought contest before the Register of Wills, the will of the late Joseph M. Bennett, owner of the Chestnut Street Opera House, has been admitted to probate. Mrs. Wellens, the daughter of the deceased, will now take an appeal and have the case decided by the courts. Under the will the Chestnut Street Opera House has been bequeathed to the University of Pennsylvania. S. FERNBERGER.

BOSTON.

Attractions at the Hub—Mansfield's Success as Cyrano—Jottings.
(Special to *The Mirror*.)

BOSTON, Feb. 11.

Richard Mansfield will continue at the Hollis Street in *Cyrano de Bergerac*, which for the first time has had an adequate production in Boston. Mr. Mansfield's personal success has been the greatest he has ever made here, and not a single word of harsh criticism has been uttered. As for attendance—well, the orchestra has been under the stage most of the time. Next Monday there will be an interesting change of cast, for Katherine Gray will replace Margaret Anglin.

At the Castle Square, The Three Musketeers will be given a revival next Monday, the chief change from the earlier cast being the substitution of J. H. Gilmour for A. S. Lipman as D'Artagnan.

The Village Postmaster will come to the Park for an engagement, and since its long New York run it will probably prosper.

Steve Brodie will be at the Columbia next week, with *On the Bowery*.

Francis Wilson will continue his engagement at the Tremont, in *The Little Corporal*.

A Reign of Error will play a week's engagement at the Boston.

The Belle of New York will still linger at the Museum, where the house is sold out at every performance.

The Tarrytown Widow will have its first hearing in Boston at the Grand Opera House.

N. S. Wood will stay a while longer at the Bowdoin Square, and next week his play will be The Waifs of New York.

Quite the most discussed matter in theatrical circles during the past week has been the final disposition of the old public library building. Ever since the books were taken out to be placed in the new structure on Copley Square, amusement managers have looked with longing eyes at the site, which was much too expensive to bring good returns to the investor as it was. First the place flourished as a Zoo, and when the novelty of that began to pale it was reopened as Sans Souci, which brought plenty of souci for the backers. Vaudeville and beer did not prove to be the combination for which Boston was yearning, and the concern was closed. Since then the building has been used as a sort of municipal forum, with programmes ranging from free lectures on imperialism to dog shows. The place has been bought by the Frederick L. Ames estate for \$850,000. Plans for a new theatre have been made by Clarence H. Blackall, who built the Bowdoin Square. The new house will be leased by Rich, Harris and Frohman, and will be completed probably in August 1900.

The old Music Hall building has been sold by the Boston Real Estate Trust to a man whose name is withheld until the papers are passed. In connection with the Music Hall is sold an estate fronting on Washington Street, and as this part of the property has leases running for four years longer, it seems possible that the hall may remain as it is for that length of time.

The poor actor is in hard luck these days if all papers in the country take the same attitude that the *Journal* has done. This paper is exceedingly liberal in its cuts, and its half-tones are the best appreciated in Boston, but, alas for the poor masculines! the first choice is for actresses, the second for scenes, and the third for actors in costume. The poor man in plain attire does not seem to be in it at all.

A. L. Wilbur, the impresario, has been in town for some time, enjoying the lar'ish hospitality of Tom Henry, of the Columbia. I understand that Mr. Henry may go to Europe next summer on the profits of this season, and that Mr. Wilbur may accompany him as his guest.

Colonel Will Hull has returned to New York after a visit to Boston friends.

One of the recent melodrama productions in this city opened without a single orchestra seat being sold. The house was big upstairs, but the cash returns on the floor were conspicuous by their absence.

Henry Hamie has resigned the presidency of the Playgoers' Club, but no action has yet been taken in the matter. His illness was the cause of his resignation.

B. F. Keith was one of the prominent citizens to appear at the hearing at the State House this week at the remonstrance against the restoration of the car tracks on Tremont Street. He said that as many people now enter his theatre from Tremont Street as from Washington Street, but when the cars were first removed the theatre admissions changed two-thirds from Tremont to Washington Street.

Mr. Teresa A. Crowley, who has just been admitted to the bar, is a sister of Miriam O'Leary, and was herself an amateur actress of much promise.

William Humphrey, of the Castle Square, has

recovered so that he is able to take a short walk each day, but he will not be strong enough to return to the stage for some weeks.

The new steam yacht of Eugene Tompkins, *Idalia*, is approaching completion at Chester, Pa., and it is expected she will be finished in May. The boat is 176 feet over all and 21½ feet beam, with a speed of seventeen knots.

Maude Odell has returned from her vacation trip to Beaupre, S. C., and has resumed her place at the Castle Square.

James Lederer has gone on a flying trip to London with *The Belle of New York*. He will return to the company soon after it leaves Boston.

Wilbur Rateen has already reached town to book *The Christian*.

Marie D. Shortwell has not been playing this season on account of the illness of her mother. She divides her time between her home in Roxbury and New York. She has been in town for the past week or so.

JAY BENTON.

CINCINNATI.
The Neill Stock's 400th—Bills for the Week—Cold Weather.
(Special to *The Mirror*.)

CINCINNATI, Feb. 11.

A blast of cold air came down from the North Pole last Thursday and the thermometer dropped to sixteen degrees below zero, the coldest weather on record for this town. This discouraged people from going to the playhouses and receipts the past week did not hold out as they had promised. Nevertheless, Soothern had a good share of business with *The King's Musketeers* at the Granary.

The French Maid, with Anna Held, will be given at the Grand, beginning Monday. In the company are Charles A. Bigelow, Hailey Mustyn, Eva Davenport, and Yolande Wallace.

The full strength of the Neill Stock co. will be employed in the production at the Pike next week of *Hernecliffe*, by William Haworth. Monday will mark the four hundredth performance of the Neill co. at this house, and Manager Hunt has arranged to present souvenirs to every one in attendance.

The Walnut will have Hoyt's *A Stranger in New York* for its coming attraction. This was seen here last year at the Grand, and many of the same people are still in the cast, which includes Harry Connor, Harry Gilfoll, John Hyams, Anna Boyd, Etta Gilroy, and Florence Lilian Wick. The advance sale is reassuring.

Cole and Johnson's farce-comedy, *A Trip to Coontown*, will occupy the boards at Heuck's the week beginning to-morrow. It contains many colored specialties and doubtless will do a large business.

The Star next week will have Isham's Octo-roons. They have been here many times and always draw well.

Sousa's Band will give one of its famous concerts at Music Hall next Thursday evening.

The Ellis Opera company will give three operas at Music Hall next week.

J. K. Murray and Clara Lane have been spending several days with friends in Cincinnati. They have just signed a contract to appear in vaudeville, and will open soon at the Orpheum, San Francisco. Their sketch will introduce selections from a repertoire of operas.

WILLIAM SAMPSON.

ST. LOUIS.

Theatre Attendance Reduced by the Blizzard—Notes of Bills.
(Special to *The Mirror*.)

ST. LOUIS, Feb. 11.

The blizzard has affected the attendance at theatres this week, the weather several nights being at or below zero.

James K. Hackett has been doing splendid work at the Century in Rupert of Hentzau. Tomorrow night Hoyt's *A Day and a Night* company opens.

James O'Neill has given his repertoire at the Olympic and pleased his audiences. Last night the Elks had a benefit. To-morrow night Jack and the Beanstalk begins an engagement.

On Land and Sea alternately thrilled and amused Havlin's patrons this week. Manager Garen's benefit Monday night packed the house. Marie Walnwright comes to-morrow.

Aristocracy

IN A SCENE PAINTER'S STUDIO.

Upon a rainy afternoon recently a *Mirror* man sought refuge from the storm in the studio of Gates and Morange. The great room was warm and bright with color; and the rain, beating down noisily on the roof, supplied the contrasting note that completed the harmony of comfort within doors. From floor to rafters on all sides hung enormous stretches of canvas, and before them on bridges the artists worked with their great brushes.

Mr. Morange was found designing the ornamental cap of an Ionic column, and as with a few deft strokes he completed his work the reporter made bold to engage him in conversation.

"I should like to know something about the men in your profession," said the reporter. "What training is necessary? and from where do the majority of them come?"

"Strangely enough, nearly all of the scenic artists in New York are from the Western States," replied Mr. Morange. "I can think of but few Eastern men in the profession here at present. They have been trained in art schools, or under regular painting masters. A sound artistic schooling is necessary nowadays in order to succeed as a scene painter. Years ago it was the custom to take young fellows into the studios and teach them simply stage art, but that was unsatisfactory, as they became merely skillful artisans. Now when a young man seeks a position in a scenic studio he is required to submit examples of his landscape and figure painting, and must prove that he is well grounded in the rudiments of art. How to apply this knowledge to the theatre can be learned in two or three years. There are, of course, a great many restrictions which have to be considered in scene painting that the man from the art school knows nothing about. At first he is constantly hampered, if not dismayed, by the obstacles in his path. He will imagine and design settings that, as pictures, may be extremely beautiful, but that are absolutely useless from a practical stage-manager's viewpoint. However, it is far easier for an artist to learn the requirements of the stage than for a stage mechanic to learn art."

Mr. Gates came down from somewhere aloft at this moment, and after a few words of introduction were said the reporter asked him if the majority of the men who paint scenes are capable of painting pictures as well?

"The best of them are," replied Mr. Gates. "In New York there are at least a dozen scenic artists who contribute regularly to the exhibitions. And you will find that every one of the successful men spends as much of his time as possible in the country, studying nature and making sketches of everything he sees. It is a mistaken idea that many people have that the scene painter's work is purely imaginary. While the setting as a whole must necessarily be so, the details are usually worked up from these hasty sketches taken directly from nature."

"For example," said Mr. Morange, taking down a model stage from its shelf, "here is the setting for the third act of the new opera, *The Three Dragoons*. The back drop is almost an actual reproduction of a sketch made in the Rocky Mountains; the originals of the rocks in the middle distance can be found within a few miles of the city of Washington, and the trees were painted from studies made in Bronx Park. But these are only details. The complete stage picture is, as you see, distinctly Portuguese."

"Did you design all of the settings for *The Three Dragoons*?"

"No; only this one for the last act. It is not often that one artist or firm paints the scenery for an entire production, because of the haste with which nearly every play is put on. It would take one man entirely too long to design the three or four settings. Several artists are usually asked to compete and the managers divide the work according to the merits of the models. This is the most satisfactory plan to all concerned."

"To return to the artistic side of your work," said the reporter. "I would like to ask how the atmosphere of a stage picture is retained under the varying lights from the curtains."

"That is one of the things that bothers a painter of landscapes when he first becomes a painter of scenes," responded Mr. Gates. "The artist in his picture reproduces a certain view at a certain time of day with certain effects of light and shade and distant mist. He arrests nature, one may say, and stops the passing of time. The atmospheric conditions in his picture never change. On the other hand, a scene must be so like nature that it will appear equally real under the strong yellow glow of noonday or the pale light of evening. The time of day is not expressed in the scene itself, but by the colored calcimines and other lights, the manipulation of which produces the atmosphere."

"Do you consider at all the effect of colors upon the mood of the beholder? For example, would you use a great deal of red in painting a setting to be used for an act in which happiness was the dominant note?"

"Only in a general way," replied the senior artist. "The theory that certain colors produce certain definite emotions is a very interesting one, and there is no doubt that to an extent it is sound. But as yet the rules are not clearly enough laid down to enable us to rely upon them in practical work. One dramatist of my acquaintance believes that brown is the only color that will put an audience in a quiet, contented mood. Upon me a dark gray produces the same effect much more quickly and clearly. Thus it would be with any two average theatregoers. Association of color with personal experiences has so much to do with one's emotions that it is almost impossible to make fixed laws in the matter. However, in time the theory may be worked out plainly enough to aid the scenic artist greatly. Just now it is merely a dream of the *dilettante*."

"Do the fashions—or fads—of the various schools of painting have a noticeable effect upon your branch of art?" asked the reporter of Mr. Morange.

"Not to any extent," he replied. "Scene-painting is, in the main, developed independently; although the impressionistic movement has made a wonderful change in the art of the theatre. Indeed, I may say that we scenic artists are impressionists on a large scale, as our best efforts are gained by painting everything in a high key. When the relative values are carefully looked after the most brilliant color schemes are possible. The scene painter's color creed in a nutshell is truth to nature and infinite care in the matter of relative values."

"How is it possible," asked the reporter, "for you to work out a color scheme that will be equally effective under gas or electric light?"

"That is a problem of the past," said Mr. Gates. "There are so few theatres nowadays in which gas is used that we paint only for

electric light. The difficulty used to be quite a serious one for us, however, and until about five years ago our work was constantly being shown at a disadvantage because of the difference in stage illumination."

"Are not your settings often spoiled by being improperly arranged by incompetent stage-managers?"

"Not now. It used to be so to a most aggravating degree, but a few years ago the scene painters protested so vigorously that the matter was carefully looked into by the managers. Of course every stage-director wants to obtain the best possible effect, and naturally that can only be accomplished when the scene is set according to the original model. There is very little trouble now over this question."

Mr. Morange then led the way around the great studio, pointing out models of some long forgotten settings and of scenes that have not appeared in the theatres. He stopped before an enormous canvas upon which was drawn a conventional decorative design.

"This," said he, "is a floor cloth for one of the interior scenes in Julia Marlowe's new play. The colors are really stained in and will never wear off; and from the front this cloth will look like a very handsome rug. This illustrates, in a way, the advance in stage decoration. A few years ago any sort of a floor covering would have been used for a scene of this sort, but now we have become so accurate that the design of the carpet must harmonize perfectly with the decoration of the walls. Then, too, we must be historically correct even to the most minute detail in these critical days, or our reputations suffer. You see," concluded the artist, resuming his work on the Ionic column, "that although our canvases are of huge dimensions, our success depends upon our knowledge of and attention to a host of what might appear to be small things."

A CHINESE PRODUCTION.

The theatrical event of the Chinese New Year celebration last Thursday was the production at the theatre in Doyers Street, of a drama entitled, *Ti-Chong-su-How-Saww*. Translated into the English this formidable title is simply *The Reward of Virtue and Valor*. The presentation was of far more than usual interest to the regular patrons of the play-house because of the fact that Ylon-Yeu, the authoress, appeared in the leading female role. It was declared by the critics of the quarter that she won a veritable triumph, not only through her literary ability but by her perfect acting, and the general artistic excellence of the production.

The story of the play concerns the love of a young nobleman for the daughter of a street mendicant. Through the agency of the hero, the works of Confucius are saved to the world, and he is rewarded for his goodness and courage in the end by marrying the heroine and being made king. The costumes were the most magnificent that have been seen in Chinatown for many a year.

JULIA ARTHUR VS. EUGENIE BLAIR.

When Eugenie Blair began her tour in *A Lady of Quality*, it was said to have been understood that she should not present the play in certain territory already booked for Julia Arthur. Trouble has arisen upon this point and an injunction was issued on Friday to prohibit Miss Blair's performances of *A Lady of Quality* in this State. The injunction is returned before Judge Gildersleeve in this city to-day (Tuesday).

A PROVIDENCE THEATRE BURNED.

The Star Theatre, Providence, R. I., owned by Charles Allen, and leased by Manager Harrington, was completely destroyed by fire at an early hour, Saturday morning. The loss is estimated at about \$20,000. The Tarrytown Widow company, playing at the theatre, lost all their scenery, but the larger portion of their wardrobe was saved.

MUSICAL NOTES.

Whitney Coombs, Hans Kronold, W. F. Spence, and Mrs. Gerrit Smith gave an enjoyable recital at the Church of the Holy Communion, in this city, on Feb. 2.

The second successful concert of the Madrigal Singers occurred at Chickering Hall on Jan. 30. The singers were Mrs. A. Douglas Brownlie, Mrs. H. E. Krebbiel, Mrs. Adele L. Baldwin, Mrs. J. S. Jacoby, Mrs. E. D. Leonard, Mrs. Marian Van Duyn, Marie Donavin, Katherine Hiltke, Charles H. Clarke, J. H. McKinley, E. C. Towne, Theodore Van Yorck, J. C. Dempsey, Carl Dufft, C. B. Hawley, and Carl Martin.

Sofia Scalchi announced last week that her present tour will be her last on the American stage. Next season she will visit Australia.

Emil Sauer gave his second piano recital before a large audience at Carnegie Hall on Feb. 2.

Adele Aus der Ohe was the soloist at the rehearsal, on Feb. 3, of the New York Philharmonic Society in Carnegie Hall, replacing Emil Sauer, who was indisposed.

The Haarlem Philharmonic Society gave its second concert at the Waldorf-Astoria on Feb. 3, with Katherine Fisk as soloist.

Lillian Nordica sang Valentine in *Les Huguenots* last Tuesday evening, at the Metropolitan Opera House, in place of Lilli Lehmann, who has a cold.

Jean and Edouard de Reszke were entertained at luncheon on Feb. 5 by Mr. and Mrs. John E. Cowdin, at their home in this city. Among the guests were Lydia Eustis, Eloise Brees, Clyde Fitch, Victor Beigel, and Amherst Webber.

Madame Schumann-Heink, M. Albers, and Madame Benzing were entertained on Feb. 5 by Mr. and Mrs. Reginald De Koven.

A reception for Jean and Edouard de Reszke was given on Feb. 5 by Dr. and Mrs. Holbrook Curtis. The guests included Marguerite Hall, Mrs. Stern, Carl Dufft, and Mackenzie Gordon.

The Lanigro Bowing Club of this city will present the operetta *A Pair of Kings* at the Central Opera House to-morrow (Wednesday) evening, the cast including Charles Pechner, Hugo Barron, J. S. Kornicker, Irving M. Mann, Ned Michaelis, Morris Lisner, Norman Frenkel, Jerome Regensburg, Melville Regensburg, Beatrice Stern, Rose Jacoby, Nellie Musliner, Adele Recht, and Aline Louchein.

A. de Novellis, musical director of the Broadway Theatre Opera Company, will soon celebrate the twenty-sixth anniversary of his arrival in America.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XVII. *The Great Critics*.

Oh! sorry souls that never smile,
That never give a hand,
That sit like kings to judge of things
They do not understand.
That seek to flatter or revile
The plays that come to town,
Yet cannot make a bad one take,
Nor break a good one down.

Oh! patient souls that writhe and twist
And sob and sigh and groan,
And deem quite flat most writings that
Are not, forsight, their own.
Indeed, why should a dramatist
Presume to torture them,
Or cherish art that tears apart
The somnolence of men?

Ah! pity them that suffer so,
That wall and roll their eyes;
A wild earthquake could never shake
The placid pose they prize.
And then how sad it is to know
That at most ev'ry play,
These men remain not must "rubber" 'round
To hear what they should say!

Manager Robert Kane, of the Kane Opera company, agrees with my recent quotation about the good actors working undiscovered in dry goods stores and such. Mr. Kane sends this handsome donation from Reading, Pa.:

Messrs. would you like to take me in your Co. I am a butcher by trade and I am tired of it. I want to get out of the town, and I would like to go with your Company. I am 5 feet 3 inches in height and weigh 140 lbs and 19 years, I would like to go as a Comedian I have no experiments but I can do the funn.

Manager W. E. Flack, of the Brothers Byrne, turns in another kind, received in reply to a *Mirror* advertisement, from Springfield, Ohio. It reads:

Dear sir: I notice that you want a person to take the part of a Jew I am young and active 17 years old dark hair & blue eyes as to salary I will work for 3.00 a week & expenses I have had no stage experience in fact I don't need any because I am a natural born actor If you will help me out I will repay you in future.

Harry Corson Clarke weighs in with a letter from a California town in reply to a query about open time. It says "The show business here has just been turned over to me," and it is signed by "J. N.—, undertaker, funeral director and embalmer." Mr. Clarke didn't book. He has sent, too, a printed copy of a "new temperance drama," written by a Vermont man. Mr. Clarke doesn't say where he found the thing, but announces that it will have the best printing on the road, so I presume that he means to put it out next season. At risk of betraying confidence, I shall make bold to give a few hints of the work.

It is about a Union soldier who confronts a town committee and urges them to abolish the liquor traffic. Says he:

You have some business with them,
And plainly smell their breath;
And still you say you cannot know
Who poisons them to death!

Then there is a toper who reels in and falls, but is raised by the Union soldier and two Confederates. Mrs. Toper appears and "announcement is made that audience will be favored with a soprano and alto duet and chorus." The chorus is marked "full," but this I take to be a musical direction rather than a psychological condition. Then enter "some Revolutionary veterans with wives or companions, which may be as shall seem desirable," and this impresses me as a singularly liberal proposition. The affray ends with the singing of Gospel Hymn 317.

Mr. Clarke thinks he will call it Bronson Howard's Waterloo.

William Christopher O'Hare has forwarded a gem from somewhere in Louisiana. Says the gem:

I am under the impression that you give entertainments. I mock the Patridge, Whippoorwill, Mocking Bird and others. Not long since I mocked for a travailing Elocutionest he said it was alright. I frequently mock for my friends—they appear to appreciate it very much. What can you offer me to come and mock in your entertainment?

Manager Willis Jackson of the Huntley-Jackson company offers the following specimen from a Pennsylvania outpost:

Dear sir: I take time rititing to you to let you know you have some time plays the way I hear but ther's one thing you ant got that is a light codman. that is my wark I was in the blisins before but the co busted last season my wark is a black face Irish Jew any thing but duch. Willin to chalance any boty in penn at buck and wing dancing. I got worte rope and could have lots of jobs but with bum people My wages is low and I am a hot perfermer any where outsid of R—

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"Punch" Wheeler has forwarded the appended communication, branded "Very Important." Investors may judge for themselves. It is signed by Manager J. F. Given, of Decatur, Ill., Opera House; Manager A. R. Wilber, of A Texas Steer, and Manager Edwin P. Hilton, of The Gay Matinee Girl, for whom Mr. Wheeler vouches. Please read:

Dear Wheeler: We have a new invention here in Decatur which is going to prove a great boon to the profession who object to playing to empty seats, and will pour great tanks of oil into the troubled hearts of the managers. The plan follows: We have secured patent rights in full for everything in connection with it, and have organized a stock company: the majority of stock being owned by the three parties whose names are signed below.

The Plan: We have a monstrous bellows on the stage, run by electricity, or with crank attachment in the absence of electricity, to which are attached rubber tubes, which run to each seat in the house. In each seat is placed a rubber bag which, when blown up, makes a perfect dummy and, when not working, makes a fine cushion to the seat. When the curtain goes up the bellows is set in motion and all seats not occupied by real flesh and blood, have the air applied and the dummies appear, thereby filling all the seats in the house.

This will be a saving over your old plan of painting the audience on the drops, or carrying a real audience with you.

I think that I shall forward the letter to the *Scientific American*.

Joe H. Hewitt, representing Gorton's Minstrels, has reported this one. "While at Great Falls, Mont.," he says. "Clay Clement was billed at the same time. I divided the boards with the advance, and to be truthful, they had a little the best of it, as the name of Clement was known, while we were strangers. But we had the great Gorton Band. While our band was giving the regular noonday concert, a well dressed man touched one of our boys on the shoulder and said, 'Which of you gentlemen is Mr. Clement?'" Perhaps Mr. Clement has never heard about it.

THE CALLBOY.

REFLECTIONS.



The above "striking" picture shows the new Irish stars, Fisher and Carroll, in characteristic pose. These clever comedians have won general praise for their admirable work in farce-comedy, and though in receipt of many offers, will be seen at the head of their own company next season, under the management of and in a new piece written for them by Edgar Selden. Many favorable comments have been made by competent critics on the work of these comedians. "Fisher and Carroll were as funny as could be asked," is a typical one from the Boston *Globe*. The above picture speaks a volume for them. Mr. Selden states that Fisher and Carroll will appear exclusively in the big cities, and that their time is fully booked.

George W. Jacobs has leased the Star Theatre, Elizabeth, N. J., which will pass under his control on Aug. 1, when the name will be changed to Jacobs' Theatre.

Fred Vera and Bertha Ellis, members of Professor Ferris' company, were married on the stage of the Victoria Theatre, Kingston, Can., Feb. 2.

Lincoln J. Carter cabled THE MIRROR from Northampton, Eng., on Feb. 7, that his play, *The Tornado*, had been produced in that city with great success.

Elizabeth Brainard has been especially engaged to sing "Ben Bolt" in the presentation of *Trilby* at the Murray Hill Theatre.

William Moran, chief doortender at the Academy of Music, Jersey City, was married on Feb. 8 to Kate Barrett.

Manager Edwin Knowles on Monday night distributed handsome satin souvenirs at the Fifth Avenue Theatre, to mark the two hundredth performance of *A Runaway Girl*.

Thomas Sharkey, prize fighter, will begin a tour on March 27, in The Sidewalks of New York.

Under Sealed Orders closed at the Academy of Music

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(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

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WHAT OF THE NATIVE AUTHOR?

This season surpasses all seasons in the history of the country for successful plays. The temper of the public, which shows an alert interest and a happy receptivity, due mainly to general prosperity and the new activities that engage the nation, no doubt has much to do with the booming business enjoyed by the theatre.

But from a patriotic point of view it must be noted, as qualifying the satisfaction that might be felt if facts were different in the premises, that most of the successes are either full importations or plays made from foreign material. The native successes are beggarly in number because dominant managers appear to have no faith in the American dramatist, and this in spite of the fact that several of these managers owe their initial successes—it not their greatest successes—to native authors.

The spirit of commercialism, sought to be justified on the specious plea that it resolves the affairs of the stage to a stable "business" basis, controls the American theatre with a leaden hand. Governing management is based on that principle of speculation that buys in one market to sell in another market with an eye single to material values, yet with a clearly-defined scheme to monopolize if monopoly be possible. To this end agencies throughout the play-producing centres of Europe seize practically everything produced that promises a profit after it shall be transplanted here. As a rule, these operations involve known values—plays successful abroad and believed to possess the elements for success here either in their original forms or after modification. The only risks that these speculators take are those involved in levies upon plays by foreign authors yet unwritten. This species of "enterprise" is due first to the fetish that worships all things dramatic that originate abroad, and second, to the spirit of monopoly that would control more than the operator needs simply to keep others from possible competition. The patronage even goes to foreign authors of less ability than American authors whose work has made money for the managers whose eyes are now fixed on foreign products, and who now can see no virtue in native writers. Perhaps one reason why they can see no virtue in American writers is that many of their importations lack that very element.

The general result is logical. If speculative managers can control the foreign market and practically shut out native authors, they can have things all their own way. One well-known American playwright recently informed THE MIRROR that he had been employed during the past year in "adapting" no less than four French pieces for a certain manager, who perhaps depended upon the suggestive elements of the French pieces, toned to this public, rather than encourage original work which might have been quite as profitable, although it would have lacked the veiled licentiousness of the imported plays upon which a certain class of managers now so frequently base their enterprise. The only encouragement that keeps alive the hopes of American dramatists of the better class to-day is furnished by a few American stars, whose faith in the work of their fel-

low Americans is happily justified, and in whose continued patronage of American authors the future of the native drama seems to rest.

A WIDELY-DISCUSSED SUBJECT.

SINCE THE MIRROR first criticised prevailing stage indecencies some weeks ago discussion of that subject has grown until it attracts the attention of many influential newspapers in prominent cities throughout the country.

One of the later developments in the matter—the proposition to make a State law for a censorship of the stage—was commented upon by this journal last week. That project is still in embryo, and nothing may come out of it, but there is a promise that public opinion will make impossible in other cities the "shows" that flourish in this city. Although the flagrant exhibitions complained about originate in New York and find their greater profit here, the reputable press in other States knows that their promoters and managers have sought and will seek to exploit these indecencies throughout the country after they cease to "draw" here for lack of novelty or are succeeded in New York by other "shows" made enough bolder in their effects to newly excite the prurient throng that makes up the nether life of the metropolis. Thus the notes of warning in the press.

THE MIRROR wishes to reiterate its censure of the exhibitions that have cast undeserved odium upon the theatre of this country. There are persons who hold aloof from the theatre that are always alert to note from second hand information any lapse on the stage from dignity and decency. These persons are as anxious to condemn the theatre upon the authority of abstract instances of shamelessness as they are alert to note such instances, and they pay no heed to the general condition of the stage and the commendable excellence of a great majority of its offerings. The pandering manager and the degenerate part of the public to which he caters furnish the enemies of the theatre with texts for their animadversions, which, though broadly applied, have no pertinency except in the few specific cases of indecency.

It may be said for the inherent nobility of the theatre, and for its profound influence on the healthful public—although there is no denial of its demoralizing influence when panderers administer it—that in all its history there never has been a greater number of admirable and healthily inspiring plays represented upon the stage than are now represented upon it. The percentage of questionable and evil offerings in the theatre never was so small as it is to-day. Yet the comparatively few indecent "shows" are so markedly vile that they startle the normal mind by their contrasting wickedness and iniquity. They surpass anything known of the theatre in modern times, and a heavy hand should be laid upon their inventors and promoters.

THE SHAKESPEAREAN DRAMA.

Those sapient persons that insist that the Shakespearean drama is dead must indeed have broad horizons. And the local manager who recently announced his purpose to "produce" a Shakespearean play must have had an idea that he had made a discovery, or that his action would resurrect a name defunct and bestow upon it long deserved and long neglected honors.

There are a dozen stars in this country playing SHAKESPEARE all the time. If it be urged that these actors are minor actors, greater is the testimony to the power of SHAKESPEARE; for if minor actors could not by virtue of SHAKESPEARE appear as stars, they might be forced into subordinate positions in the companies that devote themselves to contemporary drama. Their experience proves the eagerness of the public to witness SHAKESPEARE even when he is indifferently interpreted. It goes without saying that this testimony is from time to time supplemented by that afforded by the periodical reverie of great players to SHAKESPEARE, who draws when every other device of art and management fails to find public response.

Something relevant to this is furnished in a statement of the repertoire of the Royal Theatre of Berlin during 1898. Of the eighty-odd plays acted in that theatre during the period, twelve were SHAKESPEARE'S. The Shakespearean representations numbered thirty-three, while there were but twenty-seven representations of SCHILLER and but eleven of GOETHE. In theatres throughout Germany and in other European countries, SHAKESPEARE is more frequently represented than any other author, living or dead. A glance at THE MIRROR's pages of record from week to week will reveal the facts as to SHAKESPEARE in this country.

PERSONAL.



BLAIR.—John Blair is one of the most forceful and distinguished of the younger actors on the American stage. His progress has been phenomenal, his stage career dating from only about four seasons back. One of his earliest appearances was in the New York production of the City of Pleasure. Later he played various parts in Miss Nethersole's repertoire. He appeared in New York in the Independent Theatre productions of John Gabrielle Borkman and in El Gran Galeoto. In the latter play he made a notable impression by the sincerity, simplicity, and power of his work. He followed Galeoto by originating the part of Roger Hazleton in What Dreams May Come, in which he shared honors with Madame Januscheck. During the present season Mr. Blair has been leading man with Julia Marlowe, and has won the highest praise especially for his Orlando. Mr. Blair is a native New Yorker, and was a pupil of Franklin Sargent.

CAPPIANI.—Madame Luisa Cappiani, who will retire from her work and leave America in June, has arranged to give on Feb. 21, at Chickering Hall, a vocal recital by her pupils to display the quickness of study under the Cappiani method.

BELL.—Digby Bell will produce Mrs. Frances Hodgson Burnett's new comedy at the Columbia Theatre, Washington, on Feb. 27.

DANIELS.—Frank Daniels is negotiating with Victor Herbert with a view to secure Mr. Herbert's services in composing a new opera for the comedian next season.

HERNE.—James A. Herne was honored on Friday when the Women's Patriotic Relief Association saw his performance of the Rev. Griffith Davenport at the Herald Square Theatre.

ALVAREZ.—Albert Alvarez, tenor of the Paris Opéra, made his American debut in Boston last Tuesday with the Ellis Opera company, achieving an emphatic success.

JOHNSON.—Selene Johnson has been engaged by William H. Crane as his leading woman for next season.

FITCH.—Clyde Fitch was the honored guest of the Civitas Club of Brooklyn last Wednesday, when he discoursed upon plays and playwriting.

MAUREL.—Victor Maurel had a cold last week and his song recital, announced for Friday, at Mendelssohn Hall, was postponed until this (Tuesday) afternoon.

THAYER.—Frank C. Thayer ("Fritz"), who enlisted with the Seventh U. S. Cavalry at the outbreak of the war with Spain, has proceeded with that command from Oklahoma to Camp Columbia, Havana, and has been promoted to the rank of quartermaster's sergeant. He expects to be out of the service in a few weeks, and may then come to New York to look for an opera company to put in at a Havana theatre which he has viewed as a likely property.

BOUTON.—Madeleine Bouton is at Hamilton, Bermuda. She has recovered entirely from her recent long illness and from an attack of the grip, which retarded her convalescence.

REHAN.—Ada Rehan's promised appearance as Adrienne Lecouvrier will occur probably at a series of special matinees to be announced later.

THOMPSON.—Denman Thompson is at his home, Swansea, Mass., his season of twenty-six weeks having closed Feb. 4.

MAYO.—Margaret Mayo, of the Because She Loved Him So company, entertained twelve of her friends with a sleigh ride to Mount Vernon last Sunday, where a sumptuous repast awaited them. Dancing was indulged in, and all voted it an event never to be forgotten.

CAMPBELL.—Alice Campbell, who has won note by her singing in The Bride Elect, alternating with Hilda Clark, this season, has written an interesting book entitled "Stage People as I Have Found Them." This is Miss Campbell's first literary attempt.

MAY.—Edna May has appeared as a contributor to M. A. P., the bright London weekly, writing on "The Days of My Youth."

JONES.—A son was born to Mr. and Mrs. Henry Arthur Jones in London, Jan. 21.

THE STORY OF THE PLAY.

The Dramatist.

He had felt the dull aching of hunger;
He had tasted the poison of woe;
He had borne all the burdens of living
That only the suffering know,
Till at last, when the strife was nigh ended,
The dramatist wrinkled and gray
Wrote down the grim tragedy Living,
And Dread was the soul of the play.

The Company.

Then young men and old men and women,
With knowledge of passion and pain,
Search deep in the work of the master,
Rehearsing his sorrow again.
And they lived in the life he created—
Each one in his separate way—
Till they learned the grim horror of living,
That throbbed in the soul of the play.

The Audience.

But the puppets that sat in the boxes—
The dull witted slaves of content—
Looked on at the pageant of sorrow,
Not knowing the least what it meant.
As pearls before swine was the drama—
Fools seek but to laugh and be gay—
And the audience knew not nor cared not,
That Truth was the soul of the play.

RANDOLPH HARTLEY.

EXPERIENCES.

COMMENDABLE PATRIOTISM.

Charles H. Mestayer, of Remember the Maine, writes that in Geneva, N. Y., recently Manager John Whitley was superintending the stringing of naval signal flags from the Opera House roof to the telegraph pole opposite, the grouping of the colors reading by the naval code "Remember the Maine." A native of Geneva, interestingly observing the operation, suddenly discovered to his horror that Old Glory was conspicuously absent from the group of flags, and he loudly proclaimed to the crowd that so long as he was in Geneva no array of foreign flags should be permitted to fly without Old Glory among them. Disappearing around the corner, he soon returned with a very pretentious American flag, which he tied to the rope at the end of the group. And there Manager Whitley let it remain all day in company with the naval signals. In the evening it was returned with thanks to its owner, who, in consciousness of a patriotic duty done, was the proudest man in Geneva.

THE LOBSTER INDIGENOUS TO NEBRASKA.

Advance Agent R. H. Turner, of Uncle Josh Spruceby, arranged recently with a Fullerton, Neb., drayman to do transfer work, and then lost his contract papers, and forgot the man's name. In reporting to Manager J. F. Murray, therefore, Mr. Turner wrote idiomatically, "Some lobster, whose name I don't remember, has a contract, and will present order for haul, upon company's arrival."

When the company alighted from the train, a man appeared before Manager Murray and announced that he had the contract.

"Is your name Lobster?" asked the manager.

"No," returned the drayman; "my name is Martin."

"Well," said Mr. Murray, "our agent wrote that some Lobster had the contract and I wish he would show up."

"Perhaps," put in the other, with sudden inspiration, "he meant John Fish, whose name is on the wagon, but he hasn't been here for three years. I bought him out."

Mr. Murray figured that there wasn't such a difference between Fish, Lobster and Martin, and the man got the job.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MINNOS will be forwarded.]

W. M. T., Chicago, Ill.: Jessie Bartlett Davis played Alan-a-Dale in Robin Hood.

RICHARD N. GATES, Providence, R. I.: Liberty Bell is a revised version of Two Old Cronies.

R. A. B., Waco, Tex.: Your questions are of a kind that are not answered by THE MINNOS.

F. M. R., New Haven, Conn.: Marie Gordon died in London, Eng., on July 28, 1891.

H. D. RANKIN, Newark, N. J.: Charles Kemble visited America in 1832, opening at the Park Theatre, New York city, as Hamlet.

H. L. CALDWELL, Memphis, Tenn.: The Washington Street Theatre, of Memphis, Tenn., was dedicated on Jan. 23, 1893.

THE G. W. RENZI COMPANY, Omaha, Neb.: Communicate with Tam's Musical Bureau, 109 West Twenty-eighth Street, New York city.

GEORGE J. SWAN, Richmond, Va.: The book of The Chieftain is by F. C. Burnand and the music was composed by Sir Arthur Sullivan.

D. L. F., Boston, Mass.: From your description the sketch you saw seems to bear a strong resemblance to the farce called A Kiss in the Dark.

F. C. MARTIN, New York city: No, William E. Burton was not an American. He was born in London in 1802, and died in New York city in 1860.

E. J., New York city: No, you have no right whatever to the play unless you come to an arrangement with the author or proprietor of the play in question.

C. C., Detroit, Mich.: Yes, there is a play called The Exile of Erin. It was written by Arthur T. Windham, and was first acted at Allegheny, Pa., on March 12, 1894.

READER, Baltimore, Md.: Yes, the title has been used. William H. Crane appeared in a play called The Balloon at Chicago, Ill., on Sept. 23, 1890.

ENQUIRER, Geneva, N. Y.: Olga Nethersole made her American debut as Sylvia in The Transgressor, at Palmer's Theatre, New York city, on Oct. 15, 1894.

HERBERT CAWTHON, en route: Write to the Librarian of Congress for "The Copyright Law of the United States of America, in force January, 1898," Bulletin No. 1.

THEATROGOER, Philadelphia, Pa.: The original title of Charley's Uncle was The Noble Art. It was first presented as The Noble Art at the Theatre Royal, York, England, on April 11, 1892.

OPERA-GOER, New York city: Giuseppe Del Puente first sang in Italian opera in this country under the management of Strakosch, season of 1873-74. He comes of an old Spanish family, being by birth Marquis de Murcia.

S. A., San Francisco, Cal.: Until recently she was at her home in Elmira, N. Y. Several weeks ago she sailed for London, en route for South Africa. She has been engaged to appear in the title-role of Madame Sans Gene, in the principal towns of South Africa.

H. DRAKE, Baltimore, Md.: It depends entirely on the nature of the contract. The royalty might be five per cent. of the gross receipts or consist of five per cent. of the traveling company's share of the receipts. A successful author would naturally stipulate that his royalty should be five per cent. of the gross.

THE USHER.



Victorien Sardou's play of Robespierre, which he has written expressly for Sir Henry Irving, has been adapted to the English stage by the actor's son, Laurence Irving. Preparations for its production at the London Lyceum in April are now going on.

From London, preceding Bram Stoker's arrival in New York, have come some particulars of the proposed new arrangements at the Lyceum. Ample capital is to be provided for the purchase of the theatre by a limited liability company and to continue Sir Henry Irving's operations on a more extensive scale than ever.

J. Comyns Carr is to be the guiding spirit in the new company, and during Sir Henry's tours in America and the English provinces he will present other attractions at the Lyceum.

Sir Henry will appear at the Lyceum for at least three months in every season, beginning about Easter. He is to continue to direct the affairs of his own stage, Mr. Carr co-operating with him. By this arrangement Sir Henry will be relieved of all cares except those directly concerning the artistic side of his productions.

Montgomery Phister contributes some interesting observations to the Cincinnati Commercial Tribune on the subject of manufacturing stars—an industry that is marked by special activity just at present.

Says Mr. Phister: "Great stars are very rare in any age, and while we have popular actors enough, it is amusing to hear people talk of some little leading man or stock comedian as a genius who is shedding lustre upon the stage, and prepare themselves for a war with every critic who cannot be brought to worship their particular idol. Every big traveling company has a man or woman who threatens constantly to blossom forth as a star, and certain managers are particularly fond of experimenting with these promising individuals. They generally hit upon some person whose father or mother has been an actor of renown, and, using a name that has been famous before the people, succeed in convincing the not over exacting or intelligent that a new genius has been discovered by their extraordinary managerial wisdom and artistic instincts."

The truth of Mr. Phister's remarks cannot be gainsaid, and half a dozen typical illustrations of such star-making immediately suggest themselves.

Stars of this order often enjoy temporary success. The extent and duration of their carefully nurtured popularity depends simply and solely on the manager's ability to keep them supplied with plays good enough to succeed in spite of them or without them. But their tenure of public favor necessarily is precarious in these circumstances and falls into oblivion may be expected at any time.

The notion of the contemporary speculative manager that star-making is merely a business operation, reducible to a regular system based upon industrious press-work and various bolstering methods is only true in a measure. The public's gullibility has its limitations, one of which is unwillingness to have something unpalatable shoved down its throat after it opens its eyes.

And yet pitifully defective candidates for stellar positions are sometimes propped into prominence for a longer time than one could suppose possible. The true nature of their preposterous claims to attention and support is cunningly concealed by skillful handling, while ingenious puffing by subsidized newspaper writers is utilized in the conspiracy to dupe the playgoing public. Thus genuine mediocrities become counterfeit celebrities and they are enabled for a while to glimmer feebly near by the real stars of unquestioned magnitude.

One injury the stage suffers from this nuisance is the loss of many players in subordinate places where their services are needed.

The Chicago Post asserts that "If you see it in the New York Sun it is not even so-so any longer—in the dramatic columns, at least, it is pretty certain to be misrepresentation," and further on in the same article it says, "The Sun has been notoriously inaccurate, prejudiced and trammelled in its dramatic columns for three or four years past."

This is hard on the Sun, and particularly severe on the Sun's theatrical department. Of course, we in New York have especial facilities for sizing up the remarkable dramatic columns of our spotted and hybrid luminary, but is it not curious that a journal published away off in Chicago should be able to set such an

estimate upon the vagaries of the institution in question.

There are some things we should like to hide from the view of other communities, but it seems to be impossible.

MR. AND MRS. WILLIAM ROBYNS.

Mr. and Mrs. William Robyns, whose pictures appear on the front page of THE MIRROR this week, have had experience in nearly every branch of the profession, and are now headliners of the first class in vaudeville. They have made a unique place for themselves as they are about the only duo of players who are successfully presenting plays in which pathos figures prominently. The patrons of the vaudeville houses are fond of breezy comedy sketches, and they usually look askance upon any piece which is expected to draw the tear of sympathy instead of a hearty laugh. It is therefore greatly to the credit of Mr. and Mrs. Robyns that they have been able to gain not only the attention but the emphatic approval of the patrons of vaudeville, in their pretty little play, *The Counsel for the Defence*.

Mr. and Mrs. Robyns have been married almost eighteen years, and during all that time they have never been separated, having always had the good fortune to secure positions in the same companies. This is an exceptional record, and they are justly proud of it. They have appeared in all sorts of plays and with all kinds of companies, and have met with many interesting adventures while touring through the United States. Their greatest hits in the legitimate field were scored in Hal Reid's Human Hearts, in which Mr. Robyns played the tramp, and his wife appeared as Samantha Logan. The reason of their success with *The Counsel for the Defence* is that it differs from anything else now being presented in vaudeville and is, moreover, splendidly acted by them. It invariably pleases the managers and the public, and they have never received an adverse criticism since they gave it first in January, 1897, at the Criterion Theatre, Brooklyn. Some of the well-known critics who have praised their work are Amy Leslie, of the Chicago Daily News; George Goodale, of the New York Evening Journal; the hard-to-please "Chicot," and Montgomery Phister, of the Cincinnati Commercial Tribune, who wrote a column and a half of eulogy after seeing them play the sketch.

Mr. and Mrs. Robyns have a new sketch called Straight Tip Jim, written for them by Joseph D. Clifton. The character of Jim was suggested by Poker Jim in 777, a comedy, by Mr. Clifton. Like *The Counsel*, it is a play of human interest and provokes smiles and tears alternately. It gives the stars opportunity to portray characters entirely different from those in which the public is accustomed to see them, and they hope it will be as great a success as their other play. They have played it at Washington, Brooklyn, Wilmington, and at the Harlem Music Hall for few performances, and last week did it at the Olympic, in Providence, with great success.

Mr. and Mrs. Robyns have reason to feel gratified at their success in vaudeville. During the two years in which they have been in this field they have made more reputation than in the entire sixteen years they spent in the legitimate. They are ambitious and painstaking performers and richly merit their prosperity.

FUNERAL OF ALICE AERTHON.

The impressive ritual for the dead of the Episcopal Church was read over the remains of Alice Atherton at "The Little Church Around the Corner" on Tuesday morning, before a gathering of friends of the dead actress that filled the sanctuary to the doors. The Rev. Dr. Houghton officiated, and J. P. Dod, the organist, conducted a musical programme which consisted of a processional hymn, "Brief Life Is Our Portion;" the psalm "Lord Let Me Know My End," and the hymns "Jesus, Lover of My Soul" and "O Paradise." The floral offerings that stood in the chancel around the bier were especially beautiful.

At the conclusion of the service the surprised choir marched down the aisle singing the recessional hymn. The casket was followed by the mourners, Mrs. John Mackay, sister of the deceased singer; her son, John Mackay; Lena Merville, and Mrs. Frank Sanger. The honorary pall bearers were Frank W. Sanger, Andrew A. McCormick, Louis Aldrich, Daniel Frohman, Nat C. Goodwin, Henry E. Dixey, and E. E. Rice, and the ushers were William Courtleigh, W. F. Clinton, Eben Plympton, and Richard Dillon.

The body was later conveyed to Evergreen Cemetery, there to remain temporarily entombed until Mr. Edquin, the husband of the dead actress, who is now in England, shall decide where the final interment shall be made.

SIGNOR PERUGINI'S CHANGE.

Signor Perugini, the grand and light opera tenor and, more recently, the vaudeville headliner, is soon to give further evidence of his versatility by appearing as Champallier in *The Turtle*. The work in this part will, of course, be purely dramatic, and Signor Perugini's success will depend entirely upon his ability as an actor. Doubtless many of those who remember his singing in some of the most important operatic productions of the past will expect him to lift up his voice in an "introduced song" or two; but this is not to be. Brady and Ziegfeld saw his performance in a vaudeville sketch not long ago and discovered that he was the player they needed in the new road company. An offer was made and accepted, and Signor Perugini, actor, is now a figure in the dramatic field likely to become as prominent as was Signor Perugini, tenor, in the operatic.

THE KING OF THE OPIUM RING.

Blaney and Vance are making unusually hasty, though none the less elaborate, preparations for the mounting of *The King of the Opium Ring*, which will be presented for the first time at Jersey City on Feb. 27. Four scenes are being painted as rapidly as possible by Frank Dodge, who utilized his thorough knowledge of San Francisco in designing the models. Among those already engaged for the company are Hamilton J. Wolfe, James Colville, P. August Anderson, George Westells, E. Gillespie, James Allen, W. Melville, Danny Williams, Madeline Merle, Ada Boshell, Mary Stewart, Harry James, Charles Levalley, James Curran, and Hollis Cooley. The organization also will include two Chinese families and a team of acrobats. The incidental music, which is Chinese in character, has been composed by Harry James, and Charles A. Taylor, the author, will personally direct the production.

"CLAIRAUDIENCE."

Agnes Proctor, well known in the profession and a daughter of the late Joseph Proctor, has handed to THE MIRROR, with a request that it be published, the appended poem, which she says she had no power to produce, and which she explains is "from the spirit of Charles R. Thorne, Jr., to Grace, given by Adah Isaacs Menken, through the clairaudience" of Miss Proctor. THE MIRROR publishes it as a curiosity of this phase of spirit belief:

A FILIAL PRAYER.
Star of my soul! I bow to thee in humble supplication!
My wrongs were bravely borne.
E'en though I robbed thee of a joyous childhood,
I cannot check the budding soul from reaching beauteous growth.
Every heartache thou hast known, I've suffered
for, and through my agony of contrition
made atonement!
Every tear thou hast shed, casts a brilliant lustre
in the shimmering light that is bursting
through the clouds which now encompass
thee!
My sorrowing child, open wide the pearly gates
of intuition!
Let in the light that will soothe and comfort
thee forevermore!
Be thine own guide!
Seek in the recesses of thine inner Self, and soon
thy tortured heart will vibrate with a
strange sensation which will radiate thy
whole being into an ecstasy of aspiration
and expansion!

Teach thy heart the sweet melody which is stealing
into the depths of thine understanding
—so gently! —so softly! lest the rude
awakening startle the old thought of grief
and fear thou hast nestled so long to thy
warm flesh!

Tear out these vipers that have sucked thy warm
blood, and chained thee down to an atmos-
phere which shall no longer contaminate
thee!

Reach out, O great Soul!
Revel in the new life which every wave of
thought ushers in to lead thee in
triumphant glory to the blessings of a real
existence!

The echoing sob of a dream thou hast nourished
so long mayst mar the sweet placidity of
the newborn soul—until thou tearest out
the venomous fangs that pierced thy white
flesh with its slimy tongue!

Thy great love nature, ever longing for response,
cannot never glean one ray of satisfaction
in a world of limitation.

So keen and powerfully magnified art all the
fibres of thy nature compared with other
creatures!

The very weight of thy passion crushes what it
lights upon!

The sobs and tears, forced back into thy bleeding
heart, have all been housed with the gods!

Somewhere in grand Eternity they will float like
little gems to light thee on to life im-
mortal.

Child of my real self, draw near me in thought!
Let me know this little message from spirit world
will penetrate thine innermost being!

I plead forgiveness—

Mine ignorance was the cause of all offense.
My restless soul wilt anchored be to grief, until
thy sweet self wilt nestle in mine arms
content!

I could not more humbly beg thy pardon thou a
million times a Queen and I a serf!

Roll from thy heart that huge stone of Malice;

Let love dwon in with all its mighty power!

And when thy slumbering soul awakes in that
pulse-quicken'd form—

Praise God of whom thou art a part!

I know the searching light wilt find

An echo in my darling's heart;

No longer shall my soul lament

That we have drifted so apart!

The beacon light is burning now.

The signal hath been given thee!

And from afar I wait with joy

The hour that brings mine own to me!

Emotion's Queen! Celestial fire,

That stirs thy throbbing heart to flame—

Dismiss the False—accept the Real!

Let earth condemn—and Heaven gain!

CASTLE SQUARE COMPANY FOR CHICAGO.

The directors of the new Studebaker Theatre, Chicago, have arranged with Henry W. Savage, of the American Theatre, to send an operatic organization to that city, and the theatre, which has been used for musical recitals and lecture courses, will be formally opened as a place of amusement by the Castle Square Opera company on April 3. The company will be operated upon the lines employed at the American Theatre, and will be composed of American singers. A carefully selected chorus of fifty voices and different artists of the double stock company at the American Theatre will be seen in Chicago. The prices will be the same as those at the home theatre.

EUGENE TOMPKINS' NEW YACHT.

Eugene Tompkins' new steam yacht, the *Ildavia*, built to replace his *Ildawarra*, which was sold to the Government during the recent war, will be completed in May. Her cost will be about \$75,000. She will be an unusually handsome craft, 142 feet on the water line, with a speed of seventeen knots. The cabin decorations will be in the Empire and Louis XV. styles.

ANOTHER ACADEMY MATINEE.

Another notable matinee of the American Academy of the Dramatic Arts will be given on Thursday at the Empire Theatre. The bill will include the initial performance of G. Bernard Shaw's play, *The Man of Destiny*, dealing with the young Napoleon; and two new short plays by Estelle Johnston, author of *Liz*, and Edgar Hart, a student of the present Academy class.

NOTES OF NEW THEATRES.

Fitchburg, Mass., is to have a handsome new theatre, to be erected by L. W. Cummings & Son, on Blossom Street, in the rear of the American House. It is the present intention to have the house ready for opening in October. The architect is Lucius L. Bridge, of Athol, Mass. The building will be of brick, and as nearly fire proof as possible. The seating capacity will be 1,400, and there will be twelve boxes. The stage is to be 75 x 35 feet deep, with an ell 17 x 35 feet. There will be fifteen dressing rooms and two chorus rooms beneath the stage, with two "star" dressing rooms just off the stage. The comfort of the patrons will be well looked after. The house will be lighted by electricity.

After many delays the Cohoes, N. Y., Opera House is almost ready for opening. The seating capacity of the theatre is about 1,400. There are eight boxes, twelve dressing rooms, a property room, a music room, and three retiring rooms. The proscenium opening is 35 x 36 feet; the rigging loft 60 feet, and the fly galleries 25 feet. The scenic equipment is of the best, and the lighting electric, with 800 lights. The prevailing color of the decorations is light terra cotta. The building is fire proof, and its estimated cost is \$75,000. E. C. Ganell is to have the management.

Clay Clement opened the new opera house at Fowler, Ind., Feb. 2.

GOSSIP OF THE TOWN.



Above is a picture of Annie Louise Tirrell, a young and very pretty Boston society girl, who is playing the title-role in *The Tarrytown Widow*, booked in Boston this week. Miss Tirrell has scored a hit in the part, and the press has praised her work highly. She is petite, refined, clever, a graceful dancer, an effective singer and has unusual magnetism and piquancy.

Under Sealed Orders closed its season on Saturday, at Jersey City.

Ira G. Heth, manager of the June Reed Concert company, and Fannie E. Tewksbury were married at Brantford, Ont., on Feb. 4. Mr. Heth will retire from the road at the end of the present season to accept the management of amusements for the Pittsburg, Bessemer and Lake Erie Railroad. Mr. and Mrs. Heth will spend the summer at Conneaut Lake, Pa.

True S. James will tour Wisconsin and Minnesota in his own play, *A Royal Prisoner*, opening at Racine April 15, and closing June 1, to prepare for next season. An excellent company has been engaged, and the play will be presented with complete scenery and costumes.

George W. Lederer sailed last Wednesday for London. He will return in a month with novelties for the reopening of the Olympia Music Hall, which will be rechristened the New York. Melville Stoltz will assist Mr. Lederer as business-manager of the new theatre.

The annual benefit of the Treasurers' Club of America occurred on Sunday evening at the Broadway Theatre.

Thirty members of the Astor Battery will appear, it is said, in *Her Atonement*, at the Academy of Music this week.

Beatrice Herford in her clever monologues entertained a large audience at the Lyceum Theatre on Feb. 6, afternoon.

Hattie E. Schell is playing Olga in *The Heart of the Klondike* at the Star Theatre this week, a role in which she has made a pronounced hit.

Nellie Hawthorne, while playing in *By the Sad Sea Waves*, at Washington, recently, received a bouquet of roses from an admirer. With the roses came a note inclosing a diamond and ruby ring. The giver turned out to be a young lady of Washington's "400." This was the second gift of diamonds received by Miss Hawthorne this season. The Three Sisters Hawthorne (Nellie, Lillian, and Lola) expect to star next season in a musical comedy now successful in England.

The four hundredth anniversary of the battle of Calven will be celebrated on May 22 by the Canton of Graubunden, Switzerland. An open-air play, representing the victory of Fontana, will be given.

Imre Madach and Julius Erkel have produced in Austria a remarkable spectacle, *The Human Tragedy*, picturing the struggle of man and woman against Satan. The first scene is in the Garden of Eden, while others show the Pyramids, Greece, Rome, Paris, London and Utopia.

The success of the recent "dramatic break-fasts," directed by Mrs. Robert Osborn, at the Waldorf-Astoria, for charity, has prompted Mrs. Osborne to announce two Sunday "musical teas" to be given at the same hotel on Feb. 19 and 26.

Creston Clarke will close his season on March 4 at Scranton, Pa., and reopen on April 3.

Jeannette Southern made her debut last Wednesday with the Castle Square Opera company, at the American Theatre, appearing as Josephine in *Pinafore*.

Mrs.

CURRENT AMUSEMENTS.

Week Ending February 18.

New York.

METROPOLIS (Third Ave. and 142d St.), THE TWO LITTLE VAGRANTS.
 OLYMPIC (Third Ave. bet. 129th and 130th Sts.), MISS NEW YORK, JR.
 HARLEM OPERA HOUSE (23rd St. nr. Seventh Ave.)
 HOTEL TOSY TURVY.
 HARLEM MUSIC HALL (23rd St. nr. Seventh Ave.),
 H. W. WILLIAMS' OWN COMPANY.
 COLUMBIA (23rd St. nr. Lexington Ave.), A FEMALE DRUMMER.
 THE PALACE (33rd St. bet. Lexington and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P.M.
 CARNEGIE HALL (Seventh Ave. and 57th St.), PAUL SYMPHONY ORCHESTRA—Feb. 15, Affl., Feb. 18, Eve.
 OLYMPIA (Broadway and 45th St.), Closed.
 LYRIC (Broadway and 46th St.), Closed.
 THE VICTOR (Broadway and 42d St.), Opening April 1, reserved for Feb. 25.
 AMERICAN (Eighth Ave., 42d and 43rd Sts.), H. M. S. PINAFOR WITH CAVALIERIA RUSTICANA.
 MURRAY HILL (Lexington Ave. and 41st St.), TRILBY.
 BROADWAY (Broadway and 41st St.), THE THREE DRAGOONS—15 to 22 Times.
 EMPIRE (Broadway and 46th St.), LORD AND LADY ALGY.
 METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
 THE CANSO (Broadway and 39th St.), LILLIAN RUSSELL IN BELLE HELENE—34 to 41 Times.
 KNUCKERBOCKER (Broadway and 38th St.), N. C. GOODWIN AND MAXINE ELLIOTT IN NATHAN HALE—43 to 50 Times.
 HERALD SQUARE (Broadway and 39th St.), JAMES A. HERNE IN REV. GRIFFITH DAVENPORT—14 to 21 Times.
 GARRICK (25th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—36 to 43 Times.
 KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
 MANHATTAN (128-127 Broadway), MILIE FIFI—14 to 22 Times.
 THIRD AVENUE (Third Ave. and 31st St.), ADELAIDE CUNNINGHAM IN EAST LYNNE.
 BIJOU (129th St. Broadway), MAY IRWIN IN KATE KIP, BUYER, 107 to 114 Times.
 WALLACK'S (Broadway and 39th St.), AT THE WHITE HORSE TAVERN—9 to 17 Times.
 DALY'S (Broadway and 39th St.), THE GREAT RUBY—5 to 15 Times.
 WEBER & FIELDS (Broadway and 29th St.), HURLEY-BURLY—18 to 192 Times; CATHERINE, DEVASTATION—29 to 30 Times.
 SAM. JAHN'S (Broadway and 29th St.), BURLESQUE.
 FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 100 to 100 Times.
 THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—50 plus 90 to 95 Times.
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), MINERS' (812-814 Eighth Ave.), MAY HOWARD'S COMPANY.
 MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—29 to 36 Times.
 LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAUNY OF THE WELLS—90 to 106 Times.
 EDEN MUSEUM (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
 GRAND OPERA HOUSE (Eighth Ave. and 22d St.), PRIMROSE AND DOCKSTADER'S MINSTRELS.
 PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONCERTS—12:30 to 11:00 P.M.
 IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY AND DRAMA.
 FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCY OL'COTT IN A ROMANCE OF ATHLONE—41 to 45 Times.
 KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:00 P.M.
 ACADEMY (Irving Place and 14th St.), HER ATONEMENT—1 to 8 Times.
 TONY PARKER'S (Tammey Building, 12th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P.M.
 DEWEY (126-132 East 14th St.), WILLIAMS AND WALKER'S OWN COMPANY.
 STAR (Broadway and 18th St.), HEART OF THE KLAN—PYKE.
 GERMANIA (147 East 8th St.), GERMAN COMEDY.
 LONDON (205-207 Bowery), THE LONDON BELLES.
 PEOPLE'S (195-197 Bowery), THE LAND OF THE LIVING.
 MINER'S (195-197 Bowery), THE AMERICAN BUREAQUEENS.
 THALIA (46-47 Bowery), THE HEBREW DRAMA.
 WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (124 to 124 Montague St.).
 PARK (288 Fulton St.), Closed.
 HYDE & REHMAN'S (340-352 Adams St.), VAUDEVILLE.
 NOVELTY (Driggs Ave. and South 43d St.), VAUDEVILLE.
 GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE BRIDGE ELECT.
 UNIQUE (184-196 Grand St.), THE MONTE CARLO GIRLS.
 EMPIRE (101-107 South 6th St.), THE GAY MASQUERADES.
 COLUMBIA (Washington, Tilbury and Adams Sts.), SECRET SERVICE.
 GAYETY (Broadway and Middleton St.), POUSSE CAFE WITH MAGGIE CLINE.
 LYCEUM (Montrose Ave. and Leonard St.), AN AMERICAN HOMME.
 BIJOU (Smith and Livingston Sts.), McFADDEN'S ROW OF FLATS.
 MONTAUK (268-272 Fulton St.), HERBERT KELRY AND EFFIE SHANNON IN THE MOTH AND THE FLAME.
 MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

Daly's—The Great Ruby.

Melodrama in six acts by Cecil Raleigh and Henry Hamilton. Produced Feb. 9.

Lady Garnett
 Countess Mirtza Charkoff
 Mrs. Elsmere
 Brenda Elsmere
 The Hon. Moya Denzil
 The Hon. Kathleen Denzil
 Louise Jupp
 Flossie de Grosvenor
 Millie Paget
 Jane Slater
 Parsons
 Mirtza's Maid
 Housemaid
 Prince Kassim Wadia
 Viscount Montyghal
 Ald. Sir John Garnett, Kt.
 Lord George Hartopp
 Captain Clive Dalrymple
 Sir Simon Beauchere
 James Brett
 Morris Longman
 Andrews
 Trent
 Cornish
 Bentley
 Hans
 Innkeeper
 Jack Dennis
 Gouch
 Inspector of Police

Ada Rehan
 Blanche Bates
 Mrs. G. H. Gilbert
 May Cargill
 Mabel Roebuck
 Beatrice Morgan
 Paula Edwardes
 Louise Draper
 Virginia Navarro
 Anne Caverly
 Lucy Spinney
 Katherine Clinton
 Laura Hall
 Charles Richman
 Wilfred Clarke
 Herbert Gresham
 George Greppo
 White Whittlesey
 Sir John Garnett
 James Young
 Sidney Herbert
 William Hazeltine
 DeWitt Jennings
 Clement Hopkins
 William Owen
 Paul McAllister
 George Howard
 William Strong
 Fulton Russell
 Harold Lewis
 Louis Belloc

Daly's Theatre was crowded to the doors last Thursday evening when Augustin Daly presented the complete Drury Lane Theatre production of Cecil Raleigh and Henry Hamilton's melodrama, *The Great Ruby*, which had been successful in London.

The story of the new play reads like that of a sensational novel. A ruby, valued at £50,000, is entrusted by the executors of the Duke of St. Edmunds to Sir John Garnett, Alderman of London, who keeps a jewelry shop, whence it is stolen promptly by a diamond gang, led by a beautiful but unscrupulous Russian, Countess Mirtza Charkoff. This countess, while the paramour of Morris Longman, one of the gang, has fallen in love with the Indian Prince, Kassim Wadia, to whom she would fain give the ruby, which she carries hidden in a confectionary box. The jewel she contrives to place, at length, in a new safe belonging to Lady Garnett, who imagines continually that she is being robbed, whereas the fact is that she is a somnambulist and is addicted to hiding things while walking in sleep.

Lady Garnett never opens the box, but loses it while sleep walking, and it gets packed up, quite accidentally, in the trunk of a young officer, Captain Dalrymple, who is going up in a balloon to conduct scientific experiments. The said officer is suspected, meanwhile, of stealing a bracelet which Lady Garnett, in her sleep, had hidden in a Japanese cabinet wherein the officer had placed a letter to her sweetheart, Brenda Elsmere. Bracelet and letter are found together, and Brenda proudly wears the bracelet under the impression that it had been left as a present to her, the much disengaged Dalrymple being led to believe that his sweetheart is a thief.

The diamond gang have their troubles, too.

The Russian Countess waxes more and more in love with the Indian Prince, whom she persuades to join Longman in a hazardous attempt to steal the ruby from the balloonist, compelling the Prince to vow to get the gem away from Longman at any risk, in order that the loving twain may with it fly away to India. Just as the Prince and Longman find the ruby the police approach, and the desperate men, leaping in the balloon car, free the enormous gas bag and rise into the air. A fierce combat ensues, apparently in the clouds, and the Prince finally throws his adversary out of the car, cuts his hand loose and sends him careering in terrible flight down, down to the earth.

How Prince Kassim gets back to earth does not appear, but, having captured the ruby for the Countess, he is overcome, nevertheless, by the horrible consciousness that he has thrown the villain from the balloon. He meets the Countess at a military tournament, where he succeeds in riding horseback so recklessly as to end his own life. Dying, he presses into the Countess' hand the great ruby. The woman's love and her despair upon the death of the Prince are greater than the greed of riches, and almost absent-mindedly, she returns the jewel to Sir John Garnett, who has been well nigh ruined in frantic effort to compensate for its loss. A detective, James Brett, has discovered Lady Garnett's sleep-walking propensities, and his explanations remove sundry suspicions cast upon various innocent persons through the frequent loss of valuables that the good-hearted but flighty Lady Garnett had hidden while somnambulating.

The play is a typical Drury Lane melodrama, but it is one of the very best of its class. None of its many thrilling episodes is hackneyed, all are highly exciting and surprising, and the dialogue is of admirable quality, boasting plenty of bright lines. It is as a scenic achievement, however, that *The Great Ruby* must be considered chiefly. No such extraordinary series of realistic stage pictures has ever been seen in a New York theatre. Many melodramas show one or two scenes of startling reality, but *The Great Ruby* presents at least six exciting any before known here, with as many more that parallel the best of their kind. The audience was amazed by the spectacle of a tally-ho coach, drawn by four prancing steeds, and accompanied by sundry tandem and other cyclists, pulling up to a tavern in act 2; by a great hotel main hall, with three flights of broad stairs, in act 3; by a perfectly fitted jewelry shop in act 1; by a game of cricket and a crowd of onlookers at Lord's in act 4; by the great balloon ball in midair in act 5, and by a full-fledged military tournament in act 6. From 7:50 P.M. until 12:20 A.M. the immense audience sat spellbound by this splendid succession of brilliant reproductions, each greeted by enthusiastic applause, which rose to such up roar after the wondrous balloon scene that Mr. Daly was called before the curtain and compelled to bow again and again in acknowledgement of the appreciation of his daring enterprise. It was a stupendous undertaking to import every part of this immense Drury Lane production, and it was almost miraculous that the first representation should be carried through unmarrred by a single hitch. There were some long waits, to be sure, but these will be shortened as the army of stage hands grow more familiar with their Herculean labors.

The Daly company jumped from the classics in modern melodrama with astonishing ease, and, in some cases, with apparent delight. Ada Rehan as Lady Garnett played splendidly the sleep-walking scene, but was not so much at home in other episodes. Her conception of the improvident, unthinking, honest-hearted creature was admirable, yet in execution it failed often of sureness, while certain mannerisms of gesture and of speech accorded ill with the spirit of melodrama. Charles Richman as the dark-skinned Indian Prince seemed also to feel out of place, but gave an impressive, effective performance. Blanche Bates carried off the acting honors by a magnificent impersonation of the unscrupulous though loving Countess, playing with splendid skill, intelligence and vigor, assisted materially by her beauty. William Hazeltine made a capital villain, represen tative and commendably lacking in the theatricalism common to such characterizations. Wilfred Clarke put in a delightfully humorous study of a bankrupt viscount, and Mrs. Gilbert charmingly enacted an elderly lady in similar straits. Sidney Herbert proved his versatility by coming forward with an admirable sketch of a typical Scotland Yard detective. White Whittlesey excellently played the ballooning young officer. May Cargill (Yvette Violette) gave a pretty, graceful performance of his sweetheart. James Young won much applause for a cleverly worked-up character bit as an eccentric aristocrat. Herbert Gresham gave an able, dignified sketch of Sir John Garnett. Paula Edwardes, sweetly pretty, made a hit as a little cockney girl. De Witt Jennings and Clement Hopkins were properly terrible as members of the diamond gang. William Owen made a capital hotel proprietor. George Greppo ably portrayed a sash-holding lord. Anne Caverly scored in a tiny study of an old hag. Fulton Russell skillfully played a tipster stable boy, and there were charming girl portraits by pretty Beatrice Morgan, Louise Draper, Mabel Roebuck and Laura Hall. The lesser roles were all carefully cast, and the host of supernumeraries were admirable in action and appearance.

The stage was managed excellently and with wonderful facility, considering the task. Mr. Daly's extraordinary undertaking achieved a complete, instantaneous success.

Irving Place—Jugendfreunde.

The first production in this country of Ludwig Fulda's four-act comedy, *Jugendfreunde*, occurred at the Irving Place Theatre on Thursday evening. The play is excellent in construction and contains many humorous situations. The dialogue is bright and the main theme is certainly amusing enough to hold the interest to the end.

The four principal male characters are Philip Winkler, a composer; Dr. Martens, an author; Heinz Hagedorn, a painter, and Waldemar Scholz, an electrician, who are sworn bachelor friends and woman-haters. They have all declared that they never will marry, but three of them are very soon caught in the matrimonial net, leaving Dr. Martens alone in single blessedness. He invites them to his house and discovers the well-known fact that the wives of good friends rarely agree. This rather alarms him, but eventually he weds his secretary, and his valet, following the master's example, marries the cook. The complications that arise from these conditions are exceedingly funny, and the author has worked them out in a decidedly workmanlike fashion.

The comedy was admirably acted and

mounted. Especial praise must be accorded to Anna Braga, Rudolph Senius, Eugen Shady, Julius Strobl, Willy Faber, Auguste Burmester, and Marie Reichardt, who interpreted the principal roles.

At Other Playhouses.

Owing to the fact that Monday, Feb. 13, has been declared a legal holiday for the celebration of Lincoln's Birthday, this issue of THE MIRROR has been sent to press earlier than usual, and reviews of the productions occurring on Monday evening have been deferred, therefore, until next week's issue. The attractions announced at the various theatres are as follows:

ACADEMY.—A revival of *Her Atonement* is the change of bill.

EMPIRE.—Phroso has been taken off and R. C. Carton's comedy, *Lord and Lady Algy*, will be presented this (Tuesday) evening by the stock company.

BIJOU.—May Irwin has begun the last week of her long engagement in *Kate Kip, Buyer*. Brown's in Town comes Feb. 20.

BROADWAY.—The Three Dragoons continue on their merry way.

FIFTH AVENUE.—A Runaway Girl is in her last fortnight here. Mrs. Fiske will follow on Feb. 27.

AMERICAN.—The Castle Square Opera company will continue *Pinafore* this week, substituting *Cavalleria Rusticana* for *I Pagliacci* in the double bill.

CASINO.—La Belle Helene will stay until Feb. 25.

GRAND.—Promrose and Dockstader's Minstrels appear this week for the first time here.

HERALD SQUARE.—James A. Herne remains in The Rev. Griffith Davenport.

MURRAY HILL.—The Henry V. Donnelly Stock company offer an elaborate production of *Trilby*.

THIRD AVENUE.—Laura Alberta appears in a special revival of *East Lynne*. Next week, *The Sporting Duchess*.

STAR.—The Heart of the Klondike returns for a week.

PEOPLES.—The Land of the Living is the bill of the week on the Bowery.

FOURTEENTH STREET.—Chauncy Olcott remains in *A Romance of Athlone*.

COLUMBUS.—A Female Drummer is seen for the first time in the uptown section.

METROPOLIS.—Two Little Vagrants have moved across the Harlem River for a week in the annexed district.

MANHATTAN.—Mile. Fifi is playing to large audiences.

WALLACK'S.—At the White Horse Tavern has begun its second week.

MADISON SQUARE.—Because She Loved Him So is in its fifth week.

GARDEN.—Viola Allen and The Christian will remain only a few more weeks.

KNUCKERBOCKER.—Nat C. Goodwin and Maxine Elliott continue in *Nathan Hale*.

GARRETT.—Zaza is the bill.

LYCEUM.—The one hundredth performance of *Trelawny of the Wells* will be celebrated to-morrow (Wednesday) by the distribution of souvenir books of the play.

THE WARE BILL.

The Committee on Cities of the Assembly has reported for printing Assemblyman Ware's bill to prohibit the practice of selling theatre and other entertainment tickets at an advance price by agents and employees of theatres or places of amusement, and to require a list of prices to be posted in conspicuous places. The amendments greatly strengthen the measure, and besides providing that a list of prices of seats in a theatre shall be posted adds the words "or enclosure," which will cover base ball games. It further provides that unless a seat is furnished at the price given, the purchaser may demand the return of his money. The bill does not interfere with sidewalk speculators who are not connected with a theatre.

MRS. BEERE'S VERDICT.

Mrs. Bernard Beere has won her suit against Marcus Mayer and his partners, the verdict in her favor being for \$1,250, with costs. The defendants broke a contract by the terms of which Mrs. Beere was to act for them in 1892 in *The Fringe of Society*, they agreeing to pay royalties to Charles Wyndham, which the plaintiff had to pay.

BLANCHE BATES FOR THE MUSKeteers.

The Liebler company announced on Saturday that Blanche Bates had been engaged for the part of Miladi in their production of Sydney Grundy's *The Musketeers*, to be done at the Broadway Theatre March 13. Miss Bates will withdraw from Augustin Daly's company to accept the part. Her engagement completes the cast.

SAID TO THE MIRROR.

JOSEPH ARTHUR: "Judge Grosscup, of Chicago, overruled a demurrer filed by J. D. Hopkins and others to my action against them for the illegal appropriation of my play, *Blue Jeans*. Damages are now in order to be assessed. This action upon the part of Hopkins and others was taken just after their proposition to pay me a certain sum in compromise. Mr. Hopkins, for some reason best known to himself, stopped payment of the check which he had forwarded to me. It is my desire in this statement to conform to the wishes of the American Dramatists Club, whose members purpose to institute vigorous prosecution in all such cases."

DAVID RYAN TWOMEY: "L. B. McKay, I believe, is pirating *An Irish Love Story*, calling it *A Woman in the Case*."

M. W. HANLEY: "Angelique Ravel died at White Plains, N. Y., on Jan. 10, not Jan. 3, as has been stated."

W. E. FLACK: "In reply to my recent advertisement in THE MIRROR I received thousands of letters from all sorts of people."

F. E. BERQUIST: "Permit me to deny emphatically a false report that I will not manage the Auditorium, Galesburg, Ill., next season. This theatre has been in my charge since 1890, and my present lease runs until April 1, 1907."

JACOB LITT'S NEW PRODUCTIONS.

Jacob Litt contemplates several new productions in the Spring. The Club Baby will be done at McVicker's Theatre, Chicago, in April. Following the run of this comedy, Mr. Litt will produce a new play with Otis Skinner as the star. The play probably will be a new version of Jean Richépin's drama, *Le Chemineau*, an adaptation of which, made by Louis N. Parker, and entitled *Ragged Robin*, was presented by Beerbohm Tree in London last June. In Mr. Parker's version the scene

GAWAIN'S GOSSIP.

A Court Scandal Succeeds—Terry's New Play Falls—London Topics.
(*Special Correspondence of The Mirror.*)

LONDON, Jan. 28.

What with a financial paper having published few days ago a proposition to run the Lyceum on limited company lines; what with the sweet-voiced quinquagenarian Patti's third marriage; what with much County Council cackle over Sunday concerts at the Alhambra, and what with a well-known street organ



GEORGE GROSSMITH.

grinder, and former utility actor, having, as he always vowed to do, claimed the title and estates of the just deceased Earl Poulette, we may be said to have had an exciting week of it.

As to the Lyceum, nothing further has been settled as to a limited company. If such a thing should come to pass, Sir Henry Irving is, I gather, resolved to be in no way concerned either with the promotion thereof or the management thereof. He is still fixing up things to bring, as I told you last week, Sarah's Robespierre play there about Easter, or a little later, and Martin Harvey is still diligently rehearsing for his one month's season with the new adaptation of *A Tale of Two Cities*, starting on Feb. 13.

As to Patti, she has gone off honeymooning with her young Swedish bridegroom baron; as to the County Council, which is all right in its arrangements for public safety at theatres and music halls, but generally gets muddled whenever it interferes with entertainments, that august body has now given its consent for the National Sunday League to give Sabbath concerts there if it wants to and if the directorate is willing to let the Leaguers, which at present is not quite so apparent. As to the organ grinder, he seems going strong and likely to get the peerage which the late earl, his reputed father, has just shed. And now to attend to the new plays of the week. There have been three in number—if you reckon a Three Musketeer skit which Arthur Roberts on Wednesday dropped into Milord Sir Smith at the Comedy.

The two chief samples are *A Court Scandal*, at the Court, and *What Will the World Say*, at Terry's. I am sorry to say that only the first-named may be regarded as a success. That has been adapted by Aubrey Boucicault and Osmond Shillingford, a young actor who has shown much promise as a playwright, from the old French play *Les Premiers Armes de Richelieu*, which the famous Madame D'Estrelle was wont to score in a few generations ago. The young adapters have very cleverly set forth the quaint story revolving around the boy, Duc de Richelieu, who, having at the age of nineteen married a dashing damsel somewhat older than himself, is compelled to leave her immediately after the ceremony, whereupon arise all sorts of little plots and counterplots, sandwiched with snatches of duelling, the whole forming a thoroughly diverting if somewhat thin comedy of manner of the Restoration type. The actors and the audience were eager to see Manager Chudleigh score a success after his recent six nights' fiasco, Cupboard Love, & so both annuesses and amusers were en rapport, so to speak, and the whole thing went merrily. Whether *A Court Scandal* is the kind of thing to draw money from the plodding post "first-night" playgoers is perhaps problematical, but it seems all right up to now. It is admirably cast, Seymour Hicks (albeit often evincing too much "modernity," as the culchawed would call it) gives a fine, vivacious performance of the young Duc, and Dorothy Baird, the original English Trilby and wife of young Henry Irving, is A1 as the deserted Duchess. Other important parts are safe in the hands of Brandon Thomas, author of Charley's Aunt; J. D. Beveridge, so long an Adelphi villain; Allan Aynesworth, the handsome and majestic Miriam Clements, the ditto, ditto Ethel Matthews, and the plump little Florence Wood, daughter of our old favorite, Mrs. John Wood.

A Court Scandal was preceded by a pretty little comedietta called *For Love of Prim*. It is the work of J. K. Jerome's former collaborator, Eden Phillpotts, and is clever indeed, but it did not get the attention it deserved. The chief part is beautifully acted by G. S. Titteridge, an old-time favorite, who has been long in Australia.

The only consolation in connection with the failure of *What Will the World Say*, with which Edward Terry returned to his own theatre on Thursday, is that the author, G. Pleynell Bancroft, being the son of the wealthy Sir Squire and Lady Bancroft, is able financially to bear the blow. Edward Terry, although one of our finest humorous-pathetic comedians, has had so many failures with his new plays that every one hoped he would hit the mark this time. It cannot be said, however, that young Bancroft's play failure was undeserved—as has been the case with some of Terry's ventures. *What Will the World Say* is one of those artless and ultra-theatrical plays wherein no one member of the *dramatis personae* acts as an ordinary human being who would act. All these motives are forced, therefore; all the sentiment is strained.

Edward Terry acted at his best as a vulgarian, who, having made money, longs, like

so many stage characters of Byron, Craven, Robertson, Jones, Pinero, and more, to shine in society with a capital S. Also, he had provided a far better company than is his wont, including your clever and charming citizens, Maud Hoffman; Frances Dillon, a very bright soubrette; M. A. Victor, Lydia Rachel, and Susie Vaughan, three of our best female low comedians; Percy Bell, F. M. Paget, and F. Owen Baxter, all clever folk. They worked to no purpose, alas!

I dare swear that Terry is now sorry that he gave such prompt notice to quit the premises of Fred W. Sidney's play. The Brixton Burglary, a genuine success here. These Brixton Burglars are now without crib to crack, as they say in Burglairese. They were to have opened at the Opera Comique on Monday, but the foul fiend litigation stepped in and caused ructions. By the way, to-day there is a letter in the *Era*, alleging that The Brixton Burglary has been taken bodily from a certain German play. Sidney will doubtless reply to this.

The aforesaid Musketeers skit which Arthur Roberts has just dropped into Milord Sir Smith at the Comedy, is, like H. Chance Newton's recent little travesty, written for E. J. Lonnegan, a mixture of the Musketeers adaptations which Henry Hamilton and Sydney Grundy prepared.

Charles Wyndham again talks of doing an English adaptation of Cyrano de Bergerac. Mr. and Mrs. Clement Scott started on Monday for Biarritz. Henry Arthur Jones has this week had another son born to him. The Crystal Globe is to be withdrawn from the Princess' to-night. On Monday it will be succeeded by The White Heather.

At the Prince of Wales' manager Lowenfeld will presently substitute for the revived *La Poupee* a new Spanish comic opera, to be called Coquette—a very old name. The adaptation is by H. J. W. Dam, husband of your charming actress, Dorothy Dorr, who, alas! never acts now.

When Beerbohm Tree celebrates the one hundredth performance of *The Musketeers* at Her Majesty's a few days hence he will exhibit a special bust of Dumas. We are all now wondering what Mr. Grundy will say, for undoubtedly the play contains more of him than of Dumas.

Three other pantomimes are down for closure to-night, and three or four others are likely to speedily follow suit. This has, indeed, been the worst pantomime season that I remember since the early sixties, which the sometimes in Clement Scott is so fond of raving about.

Speaking of Scott, the *Era*, against which, as I told you, Clemmie recently brought an action for alleged libel, to-day girds at him again, reviving his attacks on English actors and actresses.

Speaking of litigation, I have to announce (by way of tag) that French Play Manager Mayer will really proceed against Grace Hawthorne for having, as he alleges, plagiarized in her recent play, *The Idol of an Hour*, certain situations in Belot's dramatization of Daudet's novel, "Sapho," the rights of which he (Mayer) holds. I have also to chronicle the fact just to hand that Wilson Barrett has retained as counsel Sir Edward Clarke, Q.C.M.P.; Mr. Carson, Q.C.M.P., and Arthur Russel for his forthcoming "Christian" action against our Hall Caine and Charles Frohman.

I am sorry to say at the moment of mailing other large sized litigation is looming ahead.

George Grossmith's latest photograph accompanies these lines. G. G., you will observe, looks not a day older than when he first amused us in the Gilbert and Sullivan operas at the Savoy, or when he journeyed to your hospitable shores to give his inimitable entertainments.

GAWAIN.

THEATRICAL NEWS OF PARIS.
A New Laughing Success—Sarah Bernhardt's New Theatre—Current Productions.

(Special Correspondence of The Mirror.)

PARIS, Jan. 20.

Close upon the heels of *Le Contrejour des Wagons-Lits*, the *Nouveautés* has another and even more successful vaudeville, or farce, in *La Dame de Chez Maxim*, produced on Tuesday evening. *Le Contrejour* was funny, but this farce is funnier. Indeed, it has been voted unanimously the merriest farce that we have seen for many a day. Author Georges Feydeau has made the hit of his career—and he has written many good things at that. Never have I heard so much laughter in a theatre. The entire audience roared from the curtain's rise to its fall. Even the hardened critics and other blasé first-nighters joined in. I learn that although the farce is but three days old, there have been a number of applications for the English and American rights, so that ere long you, too, will have aching sides as a result of this 180-minute laugh maker.

M. Feydeau has extracted a quantity of comparatively original complications from the old mistaken identity idea. Two middle-aged physicians, Mongicourt and Petypon, have spent a convivial evening at Maxim's, our gay American restaurant. Such adventures are in the way of a novelty to Petypon, who is a staid and proper husband. However, after imbibing a few cocktails he entered with zest into the spirit of Paris night life, and became so riotous that Mongicourt, the soberer of the two, deemed it prudent to forsake his friend and lie himself home. The first of the three acts takes place in Petypon's apartment, whither Mongicourt has repaired, the morning after the "spree," to learn how his friend had fared. What is his surprise on entering the study to find the room in disorder with articles of clothing strewn about. And worst of all, most of it woman's clothing! Petypon is discovered reposing peacefully beneath a sofa, while the ownership of the feminine apparel is determined by the sight of a prepossessing young woman, who occupies the doctor's bed in the adjoining room. It develops that the young woman is a Moulin Rouge dancer, nicknamed La Môme Crevette, whom Petypon had brought home with him from Maxim's. Finding her host in a stupidly intoxicated condition, she had made the best of the situation and turned in. Petypon, awakened, realizes that Crevette's presence must be concealed from his wife at any cost. The *grisette* must evacuate forthwith. This the thrifty young person declines to do until a liberal sum is given her. The arrangement of this matter is interrupted by the entrance of Madame Petypon, who, by the way, is a strait-laced, religious person, imbued with the idea that she is the confidant of the angel Gabriel. Madame's eye lights upon Crevette's gown lying upon a chair. She jumps at the conclusion that it is one that she has ordered from her modiste, and appropriates it. Crevette, who naturally had concealed herself upon

Madame Petypon's entrance, has gathered from Madame's conversation her idea anent the angel Gabriel, and resolves to personate that seraphic being. Wrapped in a sheet, with a lamp shade for a halo, she appears before the awestruck Madame Petypon, proclaims herself the archangel, and solemnly orders her to walk to the Place de la Concorde, to receive a communication from certain angels alleged to be awaiting her there. Exit devout Madame Petypon to obey the mandate, and exit after her, in hot haste, Mongicourt, to buy a gown for Crevette, so that she may leave the house. Enter then Petypon's uncle, General Petypon du Grele, for fifteen years stationed in Algeria. He is home to attend the wedding of his niece Clementine to Corignon, a young lieutenant, and has come to invite his nephew to the wedding. Never having seen Madame Petypon, he assumes that Crevette is she, and the unfortunate Petypon dare not reveal the facts. So in the next act Petypon is compelled to elope with his wife and to appear at the wedding, which occurs at a country chateau, with Crevette as his spouse.

The bridegroom, who is a former lover of Crevette's, is thunderstruck upon seeing her, but says nothing, for obvious reasons. Meantime Crevette's winning ways have captivated the assemblage. The provincial folk imagine her the typical Parisian woman of fashion and take her as a model. Crevette, foreseeing rare sport, soon has the young women dancing the can-can, resting their feet on the backs of chairs, and performing other indecorous acts, all of which they innocently imagine to be the latest Parisian custom. The real Madame Petypon arrives on the scene, but is hustled out by the doughty General, who imagines her mad. He also has conceived the idea that she is the wife of Mongicourt, which precipitates a row with that gentleman. The last act finds Madame Petypon at her house, burning with indignation, and determined on divorce. A young nobleman, to whom Crevette had made love at the wedding, enters in compliance with the supposed Madame Petypon's invitation to call. The real Madame Petypon, seeing a chance to pay her spouse in his own coin, receives the astonished Duke with such warmth that he makes good his immediate escape. The tangle of complications is eventually unraveled happily. Everything is explained. Madame Petypon forgives, and the General departs for Algeria, taking with him Crevette with whom he has fallen violently in love.

As I said above, the fun in the farce is incessant, the dialogue is bright and witty, and in every way it is justly entitled to the long run that probably it will have. The acting was exceedingly good. Every part was played with the proper snap and there was not a lagging moment in the entire performance. M. Germain played Petypon, M. Tarride the General, and Mlle. Cassine Crevette.

At the Cluny there is also a new bill, *La Poule Blanche*, an operetta by Hennequin and Mars, with music by Victor Roger. This is an attractive work, humorous in plot and tuneful in score. The scenes occur in Corsica, the most prominent characters being Tromboli and Quiquibios, survivors of rival families between which a vendetta has existed for generations. As a matter of fact, these two men are secretly the best of friends, but to preserve appearances they are compelled to show in public the most violent enmity and vow vengeance upon one another. Desiring to end the feud, they plan to marry Tromboli's daughter, Frisa, to Quiquibios' Chapitel, who is in Paris. The nephew is sent for, though the real reason of his coming is concealed from him. He arrives with his wife, whom he had married upon the eve of his departure. This counts for naught with the two Corsicans, however, for they annual his marriage and make him marry Frisa. How Chapitel escaped bigamy and returned to his first wife, while Frisa, who did not love him, wedded her sweetheart, a shepherd, is told cleverly. The company was seen to advantage, and the operetta has won popular as well as critical approval.

PARIS, Jan. 27.

Sarah Bernhardt opened her new theatre on Jan. 21 with a performance of *La Tosca*. The house, which was formerly the *Théâtre des Nations*, and before that was the old *Opéra Comique*, is now known as the *Théâtre Sarah Bernhardt*. The audience on the opening night was one of unusual brilliancy, and *La Sarah's* new venture was launched most auspiciously. The present theatre is adapted with the two Corsicans, however, for they annual his marriage and make him marry Frisa. How Chapitel escaped bigamy and returned to his first wife, while Frisa, who did not love him, wedded her sweetheart, a shepherd, is told cleverly. The company was seen to advantage, and the operetta has won popular as well as critical approval.

Trois Femmes pour un Mari has been revived at the Gymnase with much success. Un Idée de Mari, by Fabrice Carré, will be its successor.

Two new plays have been produced at the *Comédie Parisienne*. One is a curtain raiser entitled *Franchise*, and the other a three-act play, *Mirages*. The former is fairly pleasing; the latter distressingly sad.

It has been decided to postpone the production of *Madame de Lavallette*, at the *Vaudville*. *Le Lys Rouge*, by Anatole France, has been substituted as *Georgette Lenreunier's* successor.

Burlesques of *La Dame de Chez Maxim* are already in order. The Cluny management are preparing one, to be known as *Le Monsieur de Chez Maxim*.

The *Comédie Française* will probably produce Jean Ricard's translation of *Othello* on Feb. 11.

T. S. R.

ENGAGEMENTS.

Frank L. Davis, with Neil Burgess.

Francis J. Grandon, for *On Land and Sea*.

Harry W. Bell, with the Ruble and Kreyer company, as business-manager.

Carrie Keeler, to originate the lead in Digby Bell's new production, *Joe Hurst, Gentleman*.

Geo. E. Murphy, dude.**

PROFESSIONAL DOINGS.

Gus Pixley, who is pictured above, is making a pronounced personal success this season in Charles E. Blaney's farce-comedy, *A Hired Girl*. Mr. Pixley's clever and original work has placed him in a high rank among American comedians, and his admirable performances with the New York Casino company, with Vernon Jarreau and in *Gayest Manhattan*, during its successful season at Midland Beach, N. Y., and on the road, as well as in many other representative organizations, are well and favorably known.

Owing to the closing of the Western Chattanooga company and the transfer of some of the cast to the Eastern organization most of the leading members of the latter have left, including Loree Weyman, Robert Harland, Eugenie Fredericks, Francis Cambello, W. J. Simms, and Francis Justice.

Grace Gayler Clarke has returned to The Village Postmaster.

Mrs. L. Mortimer Thorn, Jr., a prominent society woman and an amateur actress of recognized ability, made her professional debut last week in Augustin Daly's production of *The Great Ruby*. Although the part in this drama in which she appeared is a small one, it is likely that she will be seen in quite important roles before her year's contract with Mr. Daly is ended. Professionally Mrs. Thorn will be known by her maiden name, Lillian Gwynn.

Janet Waldorf has added *Much Ado About Nothing* to her repertoire. Her first appearance as Beatrice will occur at the Burbank Theatre, Los Angeles, Cal., next week. Miss Waldorf, managed by James H. Love, will tour for a year, visiting Honolulu, Yokohama, Hong Kong, Manila, Calcutta, Australia, New Zealand, Cape Town, Johannesburg, and Paris, where she will appear at the theatre in the American section of the Paris Exposition. The company of fifteen will include William McVey, Norval McGregor, and the stage will be directed by Mrs. Ada Dow Currier.

The *Chain of Destiny*, which pleased large audiences at the People's Theatre, is being booked through the large cities of New England.

Neva Harrison, now playing the leading heavy in *When London Sleeps*, will have a leading role in one of J. H. Wallack's productions next season.

Annie Louise Tirrell is making a hit in the title-role of *The Tarrytown Widow*.

W. J. Cogswell, stage director; Mr. and Mrs. Lem B. Parker, Emmett Devoy, and Eddie Stockton have been transferred from the Western Chattanooga company to the Eastern company.

Wilbur Mack's company will open a summer season on April 17 at Ottawa, Canada. The company will visit the largest towns through New Brunswick, Nova Scotia, and Prince Edward's Island.

Mr. and Mrs. Theodore De Vere, of *The Little Minister*, were presented with a handsome ebony and silver toilet set by members of the company, at Toronto, on Feb. 3, the presentation speech being made by Stage-Manager George Conway.

Marie De Gamor has closed with Yankee Doodle Dandy and is rehearsing for the next Casino production.

Jessie Mae Hall was offered the part of *Fifi* in *The Belle of New York* for Australia, but was compelled to decline on account of litigation requiring her presence here.

Oliver Byron, as was his original intention, closed his season in Chicago, Ill., on Saturday. Mr. and Mrs. Byron will go to the Eastman Hot Springs, Ark., for a six weeks' rest before returning to New York.

Lee J. Kellam and Jennie Woodworth, of Mark Brothers' company, were married at Adrian, Mich., Feb. 2.

Successful charity matinees were given last Thursday at the Broadway Theatre, in aid of the Missionary Sisters of the Sacred Heart, and at the Casino, for the benefit of the A. C. S. H. Sisterhood of the Congregation Ahabath.

The Graham Falcon Pantomime company, after escaping, badly bruised, from a railway wreck, played at Maidstone, Eng., last Thursday in splints and bandages, getting an immediate reception for their pluck.

Before the Manhattan Liberal Club, at the German Masonic Hall, on Friday evening, Madame El De Louie will lecture about "Shakespeare's Villification of Richard III," promising to impart most surprising things, among them being the name and standing of the prototype of Richard III, and proof of the "invention of the great poet."

Baby Welly, who has played the little orphan in *My Colleen*, supporting Tony Farrell, for two seasons, was unable to appear at the Third Avenue Theatre last week on account of the Gerry law.

A son was born to Mr. and Mrs. Leslie Morosco, at Oakland, Cal., Feb. 3.</p



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads his own bill, as usual, and is assisted by Fred Eldridge, comedian; O'Brien and Havel, acrobatic comedy duo; Edwin Latell, musical comedian; the Clemence Sisters, novelty duettists; Maud McIntyre, serio-comic; Johnson and Dean, colored comedy duo; Elsworth and Sturt, in *A Strange Honeymoon*; Clark and Bennett, comedians; Bingham, ventriloquist; Kitty Bingham, vocalist; Gypzene, illuminated dances; the Donrettes, acrobatic eccentrics; the Tanakas, top-spinners, and Saville and Stewart, acrobatic comedy duo.

Proctor's.

George Wilson, minstrel comedian; Flo Irwin, assisted by Walter Hawley, in *The Gay Miss Con*; John C. Fox and Katie Allen, in *The Flat Next Door*; the Marco Twins, eccentrics; Pete Baker, German comedian, and Eleanor Falk, comedienne, are the leading features of the bill, which includes the seven Reed Birds, in their new sketch; Patterson Brothers, acrobats; Gardner and Gilmore, comedy duo; W. J. Mills, mimic; Carr and McLeod, musical comedians; the Booming Trio, the Sisters Neilson, and the Asbeys.

Keith's Union Square.

The headliners are Mr. and Mrs. R. J. Dusen, who present their new sketch, *A Lesson in Whist*; Maude Courtney, who sings the old songs; Frank Bush, comedian; Barney Fagan and Henrietta Byron, singers and dancers, and Grapewin and Chance, comedy duo. The others are the Gotham Comedy Four, the American Musical Four, Avon Sisters, Le Roy and Clayton, Odette and Seymour, Coakley and Hueston, Topack and Steele, Kit Koster, and the Carrolls. The biograph has new views.

Koster and Bial's.

Three new features, imported from Europe, are billed. They are the Hengler Sisters, the little American dancers who have been in Europe for some years; Henri French, comic juggler and bicyclist, direct from the London Empire, and Hajji Tabor's Royal Arabs, including Abdullah Rahmann, a phenomenal strong man. The others are Violet Dene, in her "danse d'amour"; Clara Lardino, French singer; Madame Marcella and her trained birds; the Dartos, French dancers; the Hegelmanns, serialists. The pantomime, *An Affair of Honor*, closes the performance as usual.

Palace.

Minnie Dupree, assisted by Theodore M. Brown, in *Dangerfield*, '95; the three Eugenes, aerial marvels, just over from Europe; Camilla Urso, violinist; Mr. and Mrs. Arthur Sidman, in *A Bit of Real Life*; Favor and Sinclair, comedy duo; the Midgeleys, juvenile specialists, and Falke and Seamon, musical comedians, are the features. The bill also includes Halliday and Ward, comedians; Larry Le Roy, jumper; Flatow and Dunn, dancers; Mayme Gehru, comedienne; Galliano, clay modeler; James W. Reegan, vocalist, and Oscar Dane, impersonator.

Harlem Music Hall.

H. W. Williams' Own company comes in for a week with an excellent olio, including the four Cohans, in *Running for Office*; Jones, Grant and Jones, the Elinore Sisters, Waterbury Brothers and Tenny, Clarice Vance, the three Polos, Emmons, Emerson and Emmonds, and Webb and Hassan.

Weber and Fields' Music Hall.

The two burlesques, *Burly Burly* and *Catherine*, are continued, with their all-star casts, including Weber and Fields, Ross and Fenton, Fay Templeton, John T. Kelly, David Warfield, and others. The olio includes C. W. Littlefield, mimic, and the three Navarros, acrobats.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The bill offers the Alaska burlesque, the Roman first part and the living pictures, with Fatima, Douglas and Ford, Fluke and McDonough, the Orvilles, Hassan Ben Ali's Arabs, and others in the olio.

MINER'S BOWERY.—Bryant and Watson's American Burlesquers have a burlesque and olio showing Watson and Dupre, Mildred Murray, the Kunitas, Monroe Sisters, Leslie and Curdy, and Perry and Burns.

LONDON.—Rose Sydell's London Belles have returned for a week on the Bowery.

MIXER'S EIGHTH AVENUE.—May Howard's Burlesque company are entertaining the West-siders.

OLYMPIC.—Miss New York, Jr., is the bill of the week at this Harlem house.

DAWES.—Williams and Walker's Own company, under the management of Hurtig and Seamon, which played a banner week here a short time ago, play a return engagement this week. Besides the popular stars, the company includes many of the leading lights of the colored comedy world, who appear in a melange of comic and sensational songs, dances and cake walking.

LAST WEEK'S BILLS.

HARLEM MUSIC HALL.—Williams and Walker's company drew big houses every night. In addition to the stars, whose work is always entertaining, there were the following pleasing colored performers: Hodges and Rauchmire, the Malory Brothers, Goggin and Davis, the Black Carl, Mazie Brooks, and many others. A burlesque, entitled *A Lucky Coon*, was given, in the course of which specialties were introduced. The entire performance was excellent, and received rousing applause.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The usual big business prevailed, in spite of the weather, which only served to whet the appetites of those who occupied comfortable seats in this cozy temple of fun. *Burly Burly* and the burlesque on *Catherine* were continued, and the stars of the stock company made their accustomed hits. The olio was furnished by the three Navarros and the Dillon Brothers.

PROCTOR'S.—"Aunt Louisa" Eldridge, following the example set by so many stars of the legitimate stage, made her vaudeville debut last week

many other farces, she sees through the disguise and decides to punish him for his duplicity. She pretends to take him for her lover and addresses endearing terms to him, and finally kisses him all the while "roasting" him to his face. He becomes so agitated that she pretends to become alarmed and compels him to take something to steady his nerves. At a climax, she tells him that she has given him the wrong medicine, and that he has taken cyanide of mercury (which particular drug is very much in the public mind just now on account of a celebrated poisoning case.) He becomes frightened, tears off the wig and begs her to send for a doctor. A few moments are taken up with mutual explanations, and the curtain falls on a happy ending. The farce is well written and constructed, and it made a decided hit. Miss Urquhart does the best work she has done in a long time. She never allowed the fun to flag for a moment, and her efforts were ably seconded by Mr. Burke. Miss Urquhart has a good vehicle and she ought to be kept busy with it, as good novelties are always in demand. John C. Fox and Katie Allen played Mr. Fox's sketch, *The Flat Next Door* which has been reviewed frequently. They made their accustomed hit. Anna Nuits and her "cute" little colored assistants repeated the success they made at Proctor's the week before last. In *The Dream of the Cake Walk*, which is produced on an elaborate scale, with special scenery and effects, Hall and Stanley won plenty of laughs with their sketch, *The Twentieth Century Burglars*. Specialties in the acrobatic line were presented by Froel and Ruge, Romano Brothers, and the Ventinis. Others who appeared were Jessie Millar, Mabel Taylor-King, Albertus and Weston, William Howe, Allie Wightman, and "Forest Tempest," the trained horse. Fred Watson played piano solos with his accustomed success.

KOSTER AND BIAL'S.—Violet Dene, the English dancer who appeared in *The Sorrows of Satan* when it was done at the Broadway Theatre, made her vaudeville debut in a new specialty called *Danse d'Amour*. She went through a series of evolutions before a statue, which finally came to life and faded away with her through a trap. Clara Lardino continued to win approval with her French song, which she renders in a very captivating manner. The Hegelmanns, who were in their seventh week, "flew through the air with the greatest of ease," and were enthusiastically applauded for their daring work. The Merle Sisters are remarkably graceful girls, and their neat acrobatic act was a big hit. Delavoye and Fritz, and the Allison Troupe also presented pleasing gymnastic turns. Dave Meier's expert bag-punching, the singing of Frederick Claramonte's Bootblack Quintette, the quick-change dances of Ida Heath, Servais Le Roy's Illusions, the quips of William English, the odd tricks of Mile. Maerzel's birds, the dancing of the Dartos, and the pantomime, *An Affair of Honor*, were the other features of the bill, which drew big houses throughout the week.

KRITH AND UNION SQUARE.—Nell Burgess changed his bill for the second and last week of his engagement, and presented a condensed version of *The Widow Bedott*, which is far funnier than *My Mother-in-Law*, in which he was seen the week before. The Widow is a star part for Burgess, and he made the most of his opportunities, with entirely satisfactory results. Some of the lines and business are extremely funny, and the scenes in which the widow is caught in *deshabille* by Elder Sniffles kept the house screaming. The part of Tim Crane offers great opportunities to a good Yankee character actor, but Harry E. Chase was scarcely equal to it. L. J. Oscood was acceptable as Elder Sniffles, and Sue Seymour played the part of the daughter fairly well. Francesca Redding was seen once more in Edward Gervase's sketch, *The Duchess of Devonshire*, which repeated the success it made here on a former occasion. She was capably supported by Lorimer Johnstone. The Great Lafayette did his quick-change act and his arrow shooting and imitation of Sousa, making his accustomed hit. He also introduced an impersonation of a Hebrew leading an orchestra, with characteristic gestures, and the novelty won approval. His Sousa travesty is still the best thing he does. George W. Day, who can be depended upon for plenty of new material for every engagement, scored one of the big hits, with some very happy thoughts on the subjects of annexation, expansion, trusts and other things which are in the public mind at the present moment. Day has a happy-go-lucky manner which makes him a favorite from the time he starts until he gets through. He sang a new song, called "My Rainbow-Hued Marie," which was heartily applauded. McAvoy and May's slam-bang skit went like wildfire, and they were compelled to make the usual number of bows at the finish. McAvoy introduced a few new tricks, which are as funny as anything he has ever done. Rosie Elliott, an English character vocalist, was fairly successful with her selections. Helen Luddington, the contralto, late of Dennan Thompson's company, sang "The Palms," "She Was Happy Till She Met You" and "Let Erin Remember the Days of Old." Her voice is good, but her enunciation is not. The three Fredericks were liberally applauded for their smart acrobatic work, which is out of the usual order. Morris' ponies pleased the children immensely. George C. Davis did some good imitations of Henry Irving, Stuart Robson, and the late J. W. Kelly, and told some dialect stories excellently. Dick and Alice McAvoy were pleasing in their impersonations of two New York "kids." Campbell and Beard, in a musical act; Mr. and Mrs. Gene Hughes, in *A Model Husband*, and the ever-popular biograph were also in the bill. The piano was properly played by Professors Katzenstein and McDonald, who were stars in their line.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures remained the same; and Douglas and Ford, Sir Hassan Ben Ali's Arabs, and Weston and West held over in the olio, in which the newcomers were Mile. Morello, in novel gymnastics; Burke and Scott, bag-punchers, and Conway and Staats, comedians. There were large audiences twice a day.

MIXER'S BOWERY.—Sam Devere's Own company were seen in the bill presented the week before at the Eighth Avenue, and business was big.

LONDON.—Gus Hill's New York Stars were seen for the first time this season, drawing crowded houses and giving a fine bill. The olio showed Mile. An's wonderful gymnastic performance, Frank Bush's amusing monologue, Conley and Edwards' lively Irish comedy, Fields and Salina's quaint turn, Flora's light and fire dances, the Moore Sisters' songs and dances, and the Maginel-Mullini Concert company, in some excellent musical work. The bill ended with an entertaining afterpiece, *A Hot Pickle*, which went with roar.

MIXER'S EIGHTH AVENUE.—Bryant and Watson's American Burlesquers returned for a big week on the West Side.

DAWES.—Jernon's Black Crook Extravaganza company filled a profitable week, and gave a pleasing performance to the usual large houses.

The bill opened with a burlesque, called *The Four O'Clock Club*, which afforded opportunities for fun-making by all the members of the company. Crimmins and Gore scored a big hit in their quaint specialty, and the Troubadour Four were encored until they were tired of singing. Mile. Aimee, the electric-light dancer, from the Folies Bergères, Parla, Happy Fannie Fields, Sam Collins and Ruth Everett, and Minnie Cline were also highly successful in entertaining the spectators. The concluding burlesque was entitled *The Lost Ring*.

DUNFEE THEATRE OPENED.

The Dunfee Theatre, in Syracuse, was opened on Monday, Feb. 6, under the management of H. R. Jacobs. A high-class vaudeville bill, headed by Lottie Gilson, and including some other prominent stars, was the attraction. On the opening night the crowd was so great that the doors had to be closed at 7:30 P.M. The prospects seem to be excellent for a continuation of this prosperity.

POPULAR ENGLISH ARTISTS.



ROMA AND LAIDLAW.

Above is a picture of Roma T. Roma and W. Laidlaw, two English sketch artists who enjoy very great popularity with the patrons of the music halls in London and the English provinces. Their sketch is called 'Im and 'Er, and the characters they depict are types of the "lower five" section of London society.

AUNT LOUISA'S ALPHABET.

"Aunt Louisa" Eldridge had an odd experience on the afternoon on which she made her "continuous" debut at Proctor's. In her monologue she introduces a poem, which is a sort of patriotic setting of the alphabet. It met with emphatic approval by the large matinee audience, and "Aunt Louisa" was serenely happy as she seated herself in a crosstown car on her way home to dinner. A woman, who was accompanied by a little girl, came across the car and spoke to the new vaudeville star, complimenting her warmly on her work, especially on the red, white and blue alphabet. When "Aunt Louisa" proudly informed her that it had been written by her son, Press, the woman exclaimed, "I should think your son would have it published. He could make his fortune by selling it to the schools. Every child in America should have a copy of it." "Aunt Louisa" thanked her very kindly for her good wishes, and said she preferred to keep it for herself, and added that she would be on hand every afternoon and evening during the week to teach the young (and old) idea how to appreciate the alphabet from a patriotic point of view.

JOSEPHINE HALL GOES TO CUBA.

On Friday, Feb. 10, the "First American Vaudeville Excursion" left New York by steamship for Havana. The company is headed by Josephine Hall, and is under the management of Dr. Emil Stoessel, of Stoessel, Boom and Duchemin. The company's stay in Havana is limited to four days, as they are due to arrive back in New York Feb. 25. They will play at the Tacon Theatre. Besides Miss Hall, the company includes the Brothers Bright, Nelsonia, Leigh Sisters, Winifred Stewart, Grace Celeste, Swor and Devoe, Elsie V. Fay, Monsieur De Villiers, Besse Taylor, and the vitagraph.

A moving photograph of the company departing for Havana was taken on the pier. The film will be developed by the vitagraph operator on board the steamer, and will be exhibited on the opening night in Havana.

BALL OF PASTOR'S EMPLOYEES.

The employees of Tony Pastor's Theatre had a very successful entertainment and ball on the evening of Jan. 31, at Tammany Hall, which adjoins the theatre. A first-class programme was presented, winding up with a cake walk, open to all comers, in which some of the best "steppers" in the city took part. The cake, a very handsome trophy, was won by pretty little Elsie V. Fay, daughter of the late Hugh Fay, and her partner, who were voted the most graceful and original couple in the competition. The affair was run under the supervision of Michael Bernard, J. S. Brodie, Harry Taylor, Louis J. Schwartz, Robert Lounsbury, Otto Betz, Thomas O'Rourke, Charles Ludwig, Joseph Bishell, and Henry Sperling, assisted by the entire staff of the theatre.

THE HIGGINS BENEFIT.

The benefit for John Higgins, the great jumper, whose injuries may prevent him from ever again appearing in public, which will take place at Koster and Bial's, on Wednesday afternoon, Feb. 13, promises to be a notable affair. Performers who are at leisure ought to attend the performance, as they will get their money's worth in a big bill and help an unfortunate fellow player. The bill will include all the current attractions at Koster and Bial's, and Al. Wilson, Mayme Gehru, Smith and Campbell, the Van Aukenes, John W. Turner, Mrs. Spencer Lees, and Mile. Rosella.

MINNIE PALMER'S PLAYS.

Minnie Palmer, who begins an engagement with E. F. Proctor March 6, was booked to sail from England yesterday. She is bringing with her two new and successful comediettas, called respectively *An Engagement* and *Rose Pompon*. She is also bringing over her own leading man, a young actor who has made several hits in England.

ERNEST HOGAN TO STAR.

Ernest Hogan, the colored comedian and author, will star next season in a musical comedy of his own composition, entitled *The King of Coontown*. He will write a number of new songs for the production, which will probably be made under the management of E. E. Rice and Will F. Cook.

THE WITMARK MUSIC LIBRARY.

The Witmark Music Library, the department recently established by M. Witmark and Sons, seems to have justified the hopes and promises of its founders, and to have become a permanent feature of the busy publishing house on Twenty-ninth Street. It has offered first-class material and service to its patrons, and the Witmarks say they have accomplished this by liberal business principles, by employing none but the best artisans and musicians, by insisting on courteous treatment of patrons in all cases, and by careful attention to the smallest details. A visit to their bustling headquarters shows that they live up to their motto: "Success is work" and the result of their business methods goes to establish as well that "work is success." The latest evidence of their enterprise is contained in the announcement that they have become sole renters or agents for the available operas of Smith and DeKoven, Victor Herbert, Stange and Edwards, and Smith and Perlet, as well as the exclusive Eastern representatives of the *Tivoli Opera House*, San Francisco.

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As produced by the Lillian Russell Opera Co. at Abbey's Theatre, N. Y.

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As produced at the Herald Square Theatre, N. Y. (For amateurs, by special arrangement with the Bostonians.)

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As produced by the Digby Bell Opera Co.

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Brian Boru

As played by the Whitney Opera Co., at the Broadway Theatre.

Madeleine, or The Magic Kiss

As played by the Camille D'Arville Opera Co., at the Broadway Theatre, N. Y.

The Wedding Day

As produced at the N. Y. Casino, by the Russell-Fox-DeAngelis Opera Co.

The Goddess of Truth

As sung by the Lillian Russell Opera Co.

Friend Fritz

As played by the Mason-Manola Opera Co.

King Rene's Daughter

(One act Grand Opera), produced by the Duff Opera Co.

EDGAR SMITH and HERMAN PERLET.

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As produced by the Seabrook Opera Co.

The Little Bandit**The Daughter of the Nile**

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JOSEPHINE GASSMAN

AND BABY PICKANINNIES. *

New York Journal.—"Coon" Feature the Best. This teaming Columbus Theatre bill's best feature of all was the "coon" work of Miss Josephine Gassman. Verily the ebon character is having a vast and uninterrupted say. Audiences never tire of the colored lady and her pickaninnes, although there is scarcely a variety performance in town into which this specialty is not introduced. Consequently Miss Gassman's efforts are all the more creditable. She can hold her own with any of them—ALAN DALE.

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Burgess, Joaquin Miller, Al Wilson, Beatrice Moreland, Francelli and Lewis, Hulme Brothers, Three Fredericks, the biograph, Barry and Bannon, Harry Taft, Hunting Trio, Kimball and Donovan, Harry and Sadie Fields, and Professor Gies' stereopticon. —Olympic (A. A. Spitz, manager): There was a house show here 6-11, in which Mr. and Mrs. William Robins in The Counsel for the Defense made an emphatic hit. The other feature of the bill was the bright and fresh act by Wills and Loretto, the Eldredges, Revere Sisters, Henry T. Wait, Jack Norworth, Gotham City Quartette, and the Carl Damman Family were others on the bill. Clark Brothers' Royal Entertainers 13-18. —Westminster (George H. Bacheller, manager): The Guy Magicians filled a very good engagement 6-11. Bill Snyder, Monsieur Kinsler, Brown and Camillo, Clarke Sisters, Everett Sisters, California Four, the Murphys, and McCale and Daniels were good. Flynn's Big Sensation 13-18. —Items: Maude Courtney was interviewed by Mildred Irving in the Years of 6. The idea of singing the old songs was suggested by her mother, and Miss Courtney says: "I might say that my success is simply the reward of taking mother's advice." —It is about time that vaudevillians visiting Providence stop using Pawtucket as a bumper for their poor jokes. Seven out of every ten of these old-time joke crackers roast Pawtucket to the disgust of their auditors. —The members of the R. I. Division League American Wheelmen entertained the visiting delegates to the National Assembly evening 9 with a theatre party at Keith's.

HOWARD C. RIPLEY.

JERSEY CITY, N. J. —Weber's Parisian Widows opened at the Bon Ton 6-11 to good patronage. Castallat and Hall, Gilbert and Goldie, Cushman and Holcombe, Lizzie and Goldie Burman, the Manhattan Comedy Four, and Boyce and Black are in the co. A High Ball, the closing burlesque, is very good. Rose Hill English Folly co. 13-18. Merry Maidens 2-25. —Items: Max Lazarus, business-manager of Weber's Parisian Widow's co., has spent a pleasant two weeks with us, and during that time has done clever work for his co. and made many friends. Charley Wiegand, manager of the same co., was a welcome visitor 6-11. —George T. Dollinger, who subbed at the Bon Ton during part of Leader Reinhard's enforced absence, has accepted a position as leader at the Novelty Theatre, Brooklyn, opening 6. —Tourney and Mack are to have a new act for next season, written by George H. Emerick. —Ida Russell and her daughter, La Petite Grace, left this city 4 to play Worcester, Mass., and Toronto, Canada, prior to joining McCarthy's Mishaps co.—Appearing at the Palmer Club stag in this city 4 were Jennie Yemans, Billy Carter, Hall and Hill, the Leigh Sisters, Little Eva, Turner and Turner, and Swan and Devoe. —Charles Barton is anxiously awaiting the close of his season. He has had a forty two foot naphtha launch built, and time is dragging heavily on his hands until he can make use of it.

WALTER C. SMITH.

BOSTON, MASS. —At Keith's week 13 the bill includes: Cora Tanner and Louis Massen in My Hus-

band's Model, the Streator Zouaves, Dr. J. C. Bowker's travelogue on Spain, George W. Day, the Arras Trio, Leavitt and Newell, Jess Dandy, the Craig Trio, and Ralph Terry, shadowgraphist.

Bryant and Watson's Australian Beauties will be at the Howard Athenaeum week 13.

The Rents-Santley co. will play a return engagement at the Lyceum week 13.

At Austin and Stone's the list includes: Lumière's cinematograph, the Zarro Troupe, Monsieur Matthieu, Latoska, Three Sisters Wright, Carmenelli and Lucille, Colton and Darrow, Vivian Wood, Robertson and Lannan, Revere Sisters, Frankie Emmett, Gorman and Proctor, and Needham and Jones. —The European Sensation Burlesquers will be at the Palace.

The Knickerbocker Burlesquers will move from the Howard to the Grand.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre will have an entirely new array of features week of 13. —Frances Redding assisted by Lorimer Johnson, Thorne and Carlton, Merle Sisters, Lafayette, Will M. Cressey and Blanche Dayne, Smith and Fuller, George C. Davies, Mr. and Mrs. Harry Budworth, Helen Luddington, Rosie Elliott, Connally and Edwards, Prentiss Trio, Baker and Randall, Ziska, and the biograph with new views, make up the list.

The Trocadero has a card in Zero, headed by Cora Rount. The co. includes the Meeker Baker Trio, St. John and Lytton, Madden and McCarthy, Fish and Quigg, and Ward and Arwood. Bookings to follow: Morning Glories 20; Night Owls 27.

The Broadway Burlesquers are announced for week 13 at the Lyceum. They have a good record and prospects of attracting large patronage.

The Kensington will have the New City Sports as an attraction for week of 13.

S. FERNBERGER.

NEW HAVEN, CONN.—Poli's S. Z. Poll, manager: Week 6-11: Amy Lee and Eugene Sweetland in Mistress and Main scored heavily, and the Three Fortunes received roars daily. The Go Linder, Hiatt and Pearl, Gertrude Mansfield, Sadie and Harry Fields and Doherty Sisters, and the Kellys. Baker, Sellery and Bartlett were canceled after the first performance, and Goodrich and McBride came on to take their place. For week 13-18: Ruth Royal and Charles Leonard Fletcher, Barron's dogs, Dooley and Tenbrooke, and Ladell and Francis. Grand Opera House Breed and McKenna, managers: The Rents-Santley co. played to crowded houses 6-8. Co. has several strong specialties and gave an enjoyable performance. The Heart of Chicago turned people away 9-11. Night Owls 13-15. Al Martin's U. T. C.

JANE MARLIN.

BUFFALO, N. Y. —H. W. Williams' Own co. was the bill at Shea's 6-11. The house was sold out at nearly every performance, and the bill proved to be one of the most enjoyable of the season. The Four Cohans and Jones, Grant and Jones were the features. Others were Waterbury Brothers and Tenny, Elinor Sisters, the Three Polos, Charlie Vance, Emmonds, Emerson and Emmonds, and Webb and Hassan. Ezra Kendall 13-18. —The Roeder and Crane Vaudeville co. were at the Court Street 6-11.

The business done by this organization was big. The vaudeville portion of the programme was fair. Sam Devere's Own co. 13-18.—At the Empire the bill 6-11 consisted of George H. Adams Comedy Troupe and the Half-Alexander co. The bill was a good one, and the pretty little house was well patronized.

RENNOLD WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Procotor, manager: P. F. Nash, resident manager: Macarte Sisters, Ryan and Richfield, Zazelle and Vernon, Kleist Brothers, Halliday and Ward, Ostrado, Tom Mack, Ned Bennet, and the Neilson Sisters week 6-11.

—Gaiety (Agnes Barry, manager: Rose Hill Folly co. 6-8; Blanche Newcomb, Cain and Mack, Lillian Washburn and C. E. Udell, Cunningham and Grant, Etta Victoria, Udell and Pear, and Rice Brothers are in the co. Zero 9-11.

CHARLES N. PHELPS.

MILWAUKEE, WIS.—The attendance at the Alhambra 5 was the highest on record, hundreds being unable to gain admission to see Bob Fitzsimmons' Vaudeville co. Co. includes Frank H. White, Billy Williams, Dan Fenton and George H. Whitman, Drawee, McWatters and Tyson, Theo, Conroy and McFarland, the Folly Trio, Caicedo, Patti, Armanti, Bob Fitzsimmons, assisted by "Yank" Kenny.

Bob Fitzsimmons, assisted by "Yank" Kenny.

Week 12 is the Brothers Byrne in Going to the Races.

C. L. N. NORRIE.

PITTSBURG, PA.—A good co. opened at the New Grand Opera House 6, including Fanny and Sager Midgley, Nat M. Wills and Mile Loretto, Pete Baker, John and Bertha Gleeson, Hadji Lossek, and Alexa.—At the Academy of Music, Miaco's City Club co. opened 6 to a good house. Next week The Little Club.

E. J. DONNELLY.

BALTIMORE, MD.—The Night Owls presented a bright bill at Kerman's Monumental Theatre week 6. They will be followed by the Morning Glories 6.

HAROLD RUTLEDGE.

PORTLAND, ORE.—Fredericksburg (E. W. Rowe, manager): This house, invariably noted for its excellent line of attractions, had week ending 5: Ida Gilday, Minerva Dechent, Conchita, Ella Carlton, Farman and Howlett, and W. N. Livingston to good patronage. —Blazier's Will H. Brown, manager: Two weeks ending 5: Marie Doyle, William Athwold, White, Russell Ferris, Josie Richardson, Charles Buckley, Rae Eldridge, Edward Burnett, Frank Noah, Pat and Fannie Kelly, Vivian, Frank Newell, and Victor Cooke, with the five-act comedy-drama, Midnight Express, and four-act drama, The James Boys, by William Athwold White and co. to fair business.—Items: Beginning 5: Manager Rowe, of the Fredericksburg, will put on popular concerts, C. L. Brown's orchestra will be increased to twenty pieces.—Marion Hart, a Portland singer, and Ella Dunbar, from Honolulu, began an engagement at Fredericksburg 5. —The Irish Fair at the Exposition Building 5.

CINCINNATI, O.—The Tammany Tigers were the attraction at the People's 5-11. It was their second visit here this year. In the olio are: Carlin and Clark, C. W. Williams, Silvern and Emerie, Chapelle Sisters, Four Emperors of Music, Mile Flora.

Parsons and Hawthorne, George Collins, and La Belle Parsons. Miaco's City Club 13.—A superfine performance is given by the co. at the Fountain week 6. Lillian Burkhardt is easily the star in A Passing Fancy. Her work is full of the refined touches that invariably indicate a finished artiste. Others were the Nelson Family, Hilda Thomas and Frank Barry, Riley and Hughes, Toby Lyons, Percy Horne, the Leamay Sisters, and the biograph.—Hyde's Comedians did their usual land office business the same week at Henck's. On the programme were: Helene Mora, McIntyre and Heath, Hayes and Lytton, Charles R. Sweet, Canfield and Carlton, A. D. Robbins, Adams, Casey and Howard, the Century Quartette, and Weeks and Goodrich.

CLEVELAND, O.—Following the Williams co., which is one of the best straight vaudeville cos. on the road, the Joseph Hart Specialty co. made its initial appearance at the Star 6, opening to two big houses, and playing to increased patronage at each performance during the week. Besides Joseph Hart and Carrie De Mar there were Lavender and Thompson, York and Adams, M. Rudinoff, Valmore, Ethel Levey, Damm Brothers, and last but not least, that popular Cleveland boy, Charles T. Aldrich, who made quite a hit, and was accorded hearty applause. The Hart co. crowds its competitors for first honors, and would receive a warm welcome on a return visit. Bowery Burlesquers week 13.

NEWARK, N. J.—Waldmann's Opera House (Louis Robbie, manager): The Broadway Burlesquers filled a return date 6-11. So many changes have been made in the co. that it is practically new. The entertainers are: Merritt and Rosella, Mitchell Sisters, Harry Le Clair, Carrie Scott and Little Monk, Smith and Cook, and Bennett and Rich. In Monte Carlo is the closing burlesque. Performance pleased. Bohemian Burlesquers 13-18. Black Crook 2-25.

ITEMS: Manager Louis Robbie is around again after his recent illness, and now Mrs. Robbie is laid up with erysipelas.—Harry Montague is writing a new burlesque for her acting as the doll in Poussin's Cafe.

ST. PAUL, MINN.—Palm Garden (A. Weinholz, manager: Sam Green, business-manager): Week 6-11: Bessie Davis, Mollie Thomson, Fay Leslie, Edith and Edna Wilma, Cora Reynolds, Ed Bennington, Sam Green, Hopper and Star, and Alex. Owens.

Olympic Theatre (J. C. Sodini, proprietor: Charles Ellsworth, business-manager): Week 6-11: The Hoffmans, Gleason and Holmes, Leon and Leon, Mandie Dayton, Plamondon and Amando, Bessie Green, Frankie Huit, Polly O'Neill, Amy Cameron, Nellie O'Neila, Eva Ross, Charles Ellsworth, Charles Gardner, and Billy Foster.—Tivoli (John Straka, proprietor): Week 6-11: Bessie Evans and Harry Brady and Stella Straka; business fair.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Large and pleased houses ruled Jan. 20-5. Johnnie Carroll was warmly greeted, and Addie Crawford scored heavily. Carter De Haven and Bonnie Mae proved a precious pair of youngsters, and won applause galore. The Four Arbras made a pronounced hit with their musical

VAUDEVILLE.

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* YERA DE NOIE *

IN HER ORIGINAL SKETCH,
A BACHELOR'S SUPPER.

COMBAT THE FAD OF THE HOUR!!

Soon to be produced under direction of

LYKENS-McGARVIE CO., Mirror Bldg., 40th and Broadway.

ANNA STANNARD AND COMPANY. THE LATEST VAUDEVILLE SENSATION, MRS. BROWN'S IN TOWN.

Tour, Direction, LYKENS-McGARVIE CO.,

Mirror Bldg., 40th and Broadway.

ACROBATICS. Barton Hill and Charles Williard, Charles Stone and Ollie Evans appeared in last week's sketches, and Emma Krause and Margaret Rosa, and Querita Vincent repeated their specialties. Coming 6: Papita, The Avolos, Max Cincinnati, and Wilson and Leicester.

LOUISVILLE, KY.—The destruction of the Buckingham by fire 2 was complete. The Night Owls, who were playing at the time, lost scenery and much wardrobe. The Whaliens were satisfactorily insured and announce their future plans publicly as follows: "The management will begin to rebuild in a few days, employing a force night and day, sparing no expense in giving Louisville one of the handsomest and best equipped theatres in the Southwest. It is hoped to have the building ready for occupancy in about five or six weeks."

KANSAS CITY, MO.—Orpheum (M. Lehman, manager); A good bill was presented 6-11, headed by William H. Windom and his Blackstone Quartette, who made an excellent impression. The others were the Three Linkins, Carr and Jordan, McIntyre and Peak, Mazuz and Mazette, James H. Cullen, Clayton and Clarice, two clever children; George E. Austin, and Mons and Mme. Rofix, who were held over from last week. Business very good.

OMAHA, NEB.—The splendid business at the Creighton-Orpheum continues. Sunday night seeing the usual overflow seated upon the stage. George Fuller, Golden, the Onrils, Anna T. Berger, Ward and Curran, Ola Haydon, Glass Brothers, and Rice and Cady made hits.—At Wirth's Music Hall Reese and Buskirk, Reid and Gilbert, Bert Martin, and Miller.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident-manager): An attractive bill drew crowded houses week 6-11. The olio included Bert Coote, Julia Kingsley, the Newsboys' Quintette, Gardner and Gilmore, Zimmerman, Nellie Burt, Billie McClain and Cordelia, and Wortz and Adair. Corinne Jaques Kruger, and E. R. Lang 13-18.

RICHMOND, VA.—Bijou (Jake Wells, manager): This bill is attracting large audiences week 6-11. The Willett and Thorne Farceurs, Charles Diamond and Mille. Beatrice, Keno and Welch, the Tanakas, the Three Holdsworths, Rosalie, The Brabums, Maude McIntyre, and Al Stern = Item: Fred Wardle, who has been stage-manager since the opening of the Bijou, has left for New York.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): Week 6-11: Lottie Gilson, Edwin Latell, Review Comedy Four, Adele Purvis-Onri, Johnson, Davenport and Lorella, Joe and Nellie Doner, Williamson and Stone, and Cook and Mais. Week 13-18: Jennie Yeomans, Mr. and Mrs. William Robins, Pantzer Brothers, Willard Simms, McBride and Goodrich, C. Jack Harrington, Clerise Sisters, and Eldora and Norine.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shee and Co., managers): Fibson and Errol headed bill week 6 with a "A Tip on the Derby," and Thursday A Daughter of Bacchus. The rest of the strong programme was furnished by the Wilson Family, Manning and Weston, Cyr and Hill, Diana, the Goolmans, Boran Brothers, and Professor Shearman.

TROY, N. Y.—Star (Buck and Keller, managers): Week 6-8: fair houses.—Gaiety (James Heurne, manager): The Fleur De Lis Burlesques 6-11 to good houses. The Losters, Sisters Shields, John J. and Lillian Black, Winnie Richards, Devaney and Allen, Tommy Allen, and Weston and De Veaux found favor. Metropolitan Burlesques 13-18.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 6: The Amazon Trio, Majorose Gleason, Flo and Tony Vernon, Ada Greenhalgh, Wiley, Hamilton and Wiley, Phil and Carrie Russell, Harry Steele, and Granville Sisters. The performances are good, and S. R. O. rules every night.

MOBILE, ALA.—Princess (E. M. Kettner, and E. V. O'Connor, managers): The hall will open 13 and will be used as a vaudeville hall. The managers promise to run the place on a first-class plan and cater to the better class of theatregoers. Strong people have been booked for the opening.

NEW ORLEANS, LA.—At Hopkins' Academy of Music the kinodrome was the principal drawing card 5-11. The olio included E. M. Hall, Satsuma, Jones, Grant and Jones, Watson, Hutchings and Edwards, Mandie Bell-Price, Harry Armstrong, and Sidney Grant and Miss Norton in a bright sketch.

TORONTO, CAN.—Bijou (W. S. Robinson, manager): A fairly good bill is the attraction 6-11, the feature being the Cherry Sisters, who are causing quite a commotion. The others are Harry Gilbert, Castle, Belle Wilton, Fred Wyckoff, Ray L. Royce, and the Whitney Brothers.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): White Crook Burlesques 2-4 pleased large houses and remained 6-8 to continued good business. In the olio are Fredericks Brothers, Bessie Phillips, Smith and Champion, Hastings and Wright, the Sisters Raymond, and Hart.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Dark 2-8. Rentz Santley co. 9-11.—Castro Theatre (Al Haynes, manager): The biograph continues a second week beginning 6 and in the olio are Ramza and Arno, Arthur Griffin, Marion and Deanne, George H. Diamond and Irene Stuart, and the Glees.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business very large. Week 6-11: Inez McCusker, who made a decided hit, assisted by Sig. Thomas, Dorothy Drew, Eldora and Norrine, John and Nellie McCarthy, Belle Hathaway, and Koppe.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Week 6-11: Sisters Castle, Harry Pink, Ruby Atkinson, Gurdon Majesty, May Smith, Pat O'Brien, Lizzie Lee, Kitty Pink, Monk, and George Kelley.

SCRANTON, PA.—Gaiety (Thomas D. Van Orden, manager): O'Hooligan's Wedding 6-11 to fair business. Harry West, Billy Barry, Jr., Philip Dalton, and the Palmer Sisters made hits. Fleur de Lis Burlesques 13-18.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles Bellenger, manager): 6-11: Ollie Irwin, May Shannon, Maud Bruce, Josie Clements, Dollie Allan, Lillie Gregory, Ensie Melville, Charles Irwin, and Frank North; bill very good; business fair.

WORCESTER, MASS.—Park (Shea and Wilson, managers): O'Hooligan's Wedding 6-11 to fair business. Harry West, Billy Barry, Jr., Philip Dalton, and the Palmer Sisters made hits. Fleur de Lis Burlesques 13-18.

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THE ART OF ACTING.

Julia Arthur recently produced *As You Like It* at Wallack's Theatre with a lavish expenditure of money for scenery and costumes.

The venture did not prove remunerative. There are people—many, too—who will say that this was because the playgoing public care little for Shakespeare. I say that this was not because the playgoing public cares little for Shakespeare, but because Miss Arthur, in presenting *As You Like It*, did what the playgoing public cares comparatively little for and failed to do what the playgoing public cares a great deal for.

Miss Arthur staged the comedy admirably, but played it badly.

Of the twenty characters not more than half a dozen were even tolerably personated, the most notable among these being Le Beau and the Banished Duke, personated by Herbert Forster and Edwin Holt respectively.

The papers, as is common with them, were charitable, yet one said the Orlando was "lamentable" and another that he was "utterly doleful," while in speaking of the Jaques, one and all employed qualifying terms that never had a place in the language of compliment. As for the Rosalind, all agreed that she was lovely to the seeing and tolerable to the hearing—she has a pleasing voice and a clear articulation—but intolerable to the understanding. For the greater part of the time Miss Arthur gave no evidence of having done more than memorize the words she spoke. Of their possibilities for effect she seldom, if ever, seemed to have a suspicion. The average boarding-school miss, with four weeks' intelligent coaching, would get quite as much out of Rosalind as Miss Arthur gets out of her; and with four months' intelligent coaching the average boarding-school miss would get infinitely more out of her.

Miss Arthur is a handsome young woman, and I have always thought her rather liberally endowed with dramatic instinct, yet with all her experience she knows very little of the art she essays to practice. In some parts she entertains the million, but in no part does she edify the critic. If from the beginning Miss Arthur had had a competent guide, as had, for example, Mile. Mara, Rachel, Mrs. Siddons, Julia Dean, Fanny Kemble, and many another, if I judge aright, she would now be among the foremost of contemporary players. As it is, Miss Arthur—in common with a long list of others of experience and position—does not know enough of the player's art to know how little she knows. She is innocent of any suspicion of the value of study. So far as delivery is concerned, she thinks that when she has done what the average educated young woman would do—memorize the words and recite them—she has done all. In preparing to play a part, time permitting, the memorizing should be the last thing attended to. The greatest dramatic geniuses—the Rachels, the Cushmanas, the Forrestas, and the Keans—put more study on one part than a Julia Arthur would put on a dozen. Nothing could be more novice-like than Miss Arthur's attempt to personate Rosalind. I think I do not pass the limits of the actual when I say that she sees none of the possibilities of the part. If she saw any of them she would not be the utterly colorless Rosalind she now is. What she sees she does; if she saw more she would do more. So conditioned, we are however always happy, for what we see we think is all there is to see. The beyond for us never exists. We never long to arrive at nowhere. In empty space there are no incentives to exertion.

Some of the critics tell us that Miss Arthur is of a temperament that would make it impossible for her, under any conditions, to personate Rosalind satisfactorily; that she has no humor, no comedy in her composition. They intimate that Lady Macbeth, for example, would be more in her way. There may be much truth in what they say, but nobody, I insist, can tell from the pointlessness manner in which she goes through the part now whether Miss Arthur could be made to play Rosalind well or not. In Lady Macbeth, if she prepared as she has prepared for Rosalind, her shortcomings would doubly appear. Lady Macbeth is a higher order of part, consequently more difficult to conceive and to present.

No improvement has been perceptible in Miss Arthur for some years and no improvement ever will be perceptible in her unless she revolutionizes her methods. Miss Arthur has yet to learn that to be an artistic player good looks and native aptitude must be supplemented with intelligent study, and a good deal of it. The art of playing, as it is understood and practiced by a few, is a highly intellectual art, but as it is understood and practiced by the many, there is scarcely more of the intellectual in it than there is in the art of driving shoe pegs.

Yet, according to Colonel Brown—Colonel T. Alliston, I mean—all players are artists. I have never questioned the Colonel's piety, but occasionally I have had the hardihood to question his judgment.

The chief fault I have to find with Miss Arthur, in common with ninety and odd per cent, of all the players I have any knowledge of, is that she knows next to nothing of the art rightly called elocution—not diction, but elocution—which is simply the art of getting the effect out of language in the speaking of it—a very intellectual, hence a very difficult, art. If it were not difficult there would be no Cushmanas, no Rachels, no Keans, no Forrestas, since great is great only by comparison. There is little gold and no glory in doing what may be done by all.

Miss Arthur, as a speaker of lines, in common with an overwhelming majority of the nowadays players, belongs to the pounce-and-faint-out school. After every inhalation she pounces on the words, without any regard to the demands of the sense, and faints out as the breath leaves the lungs. Does it require any intelligence, any art, any study, to do that? Such readers never determine how they will read and they never know how they have read; whereas he that reads well always determines just how he will read and can always tell just how he has read. The artist leaves nothing to chance, to inspiration, that can be predetermined.

Readers of the pounce-and-faint-out school are found among members of the dramatic profession to whom Nature has been lavishly kind. Of these we have one notable example in Maurice Barrimore, among our stage men, and another in Rose Coghlan, among our stage women. If the native requisites possessed by these two players had been properly supplemented they would have been brilliant lights in our dramatic firmament. Then the public would cheerfully have rewarded them with hundreds where now it reluctantly rewards them with tens. Again,

he that gets into this brainless rut is sure to get deeper in the further he goes. I know of them that confess they are in, but from long habit, try as they may, they cannot get out. For him that is in, and stays in, progress in the art of playing is impossible. Beyond a certain point—not a distant point, either—Hobson, with all his tackle, could neither push them nor pull them.

The handling of the lines, the elocution—what the player does with his voice-making apparatus—is nineteen-twentieths of the whole art of playing. Yet it's not voice that does the business; it's intelligence, ever and always. Some of the greatest players have had very indifferent voices. Kean, Macready, and the elder Booth, for example. An actor's voice cannot be too powerful or of too fine a quality; but his voice will never send a thrill or start a tear if intelligence be not behind it. Tones that have not intelligence behind them, like gestures that have not intelligence behind them, are better not made. Making tones and gestures in order not to be monotonous or to be doing something, is something the artistic player never does. The question, and the only question, the intelligent player asks himself is, What does the character I personate say and how can I make what it says clear and effective? Clearness is always the first step to effectiveness, and effect is the product of the thought emphasized with the emotion that should attend it. Many players—especially the vociferators—give us the emotion without the thought; in other words, they give us the clatter without the matter; or, if you please, they give us fuss and fury that signify nothing.

Now, these pounce-and-faint-out, hit-or-miss, haphazard readers, though they may be much applauded by the unthinking, never get a strong hold on their auditors' attention, who often might truthfully exclaim, with poor Desdemona: "I understand a fury in your words, but not the words."

Miss Arthur is not a typical example of the reader that pounces on the words after every inhalation and then steadily faints out, nor of the singsonger, who varies his tones just to vary them and not in obedience to the requirements of the sense. Miss Arthur's chief fault as a reader is negative rather than positive. Her reading is pointless; its chief characteristic is tameness. Miss Arthur is of opinion that successfully to personate Rosalind, as far as the delivery is concerned, all that is necessary is "to go right on and be natural," and herein she is right. Not truer, however, is this of Rosalind than it is of Queen Katherine, or of any other character. The actor's mission is never other than to let the auditor know what the author's conceptions were, and this he can always do most successfully by natural methods. Where Miss Arthur is wrong is in supposing that being natural is an easy thing to be. Being unnatural is the easy thing to be. From time immemorial man has found Nature the most difficult thing he has essayed to copy. Miss Arthur is wholly at fault in her conception of what the natural is. The natural must be striven for, labored for. Shake your sleeve as much as you will, the natural does not come out. In its stead comes the commonplace.

If in all else Miss Arthur as a reader were perfection, she would fail to be effective in consequence of being too rapid. She knows nothing of the value of deliberation. Great players are always deliberate, are always great time-takers. Miss Arthur races through her lines with a speed that makes it difficult for her auditors to keep up with her. She seldom, if ever, pauses longer than is absolutely necessary to take breath. It's always the lesson conned, never her own thought. She seems to think that the more words she can pronounce in a given time the more animated she is, yet with all her rapidity she is monotonous. In Miss Arthur's delivery the light and shade, the variety of tone and the variation of tempo, that are ever present when the thought is sharply pointed (in Nature's fashion), are always absent. Even were it true that to be simply rapid is to be animated, Miss Arthur would still be wrong, for animation is not the all-important, as she seems to think. No, nor is rapidity the warp and woof of animation, as she seems to think; the warp and woof of animation is earnestness. The actor should never look on animation as an end, but always as a means to compass an end, which end is attention, and attention can be fully secured in only one way—by making it easy for the auditor to follow the thought. He is the best reader that makes the language produce the greatest effect, and the first step to effect is comprehension on the part of the auditor. How often do we see a bevy of players on the stage that are all animation, but what the devil it's all about no fellow can make out! In these cases the players are often less censurable, however, than is the stage-manager, the burden of whose injunctions, in his ignorance, is: "Wake up! Work it up! Put more ginger in it! Come out on it!" Such stage directing secures hustle and bustle and vociferation, and elicits applause from the unschooled, but the applause is very misleading. Attention, not applause, is the thing to play for.

Let there be no lack of animation, but be not misled into the belief that animation is the thing of things, or that it is attained by simply being rapid. When the actor speaks the words should come clean-cut, sharply defined and with a certain rapidity; but the pauses must be frequent, their length being deftly varied according to the demands of the thought. I would not be understood to say that Miss Arthur's undue rapidity comes of her habitually articulating too rapidly. That she does not. Her excessive rapidity comes of her failing to pause after the fashion of every extemporizer, of every one to whom thought and language come as he proceeds, after Nature's fashion. The extemporizer must pause to decide what and how, and he pauses instinctively to give the listener time to comprehend. Properly to distribute the time—where to trip, where to dwell and where to wait—is the most difficult thing the reader has to learn. Of contemporary players this art is best understood by Mr. Jefferson and Mrs. Fiske. This it is, more than all else, that gives them what in them is most admired—naturalness.

It is not easy to get specific charges against a non-committal, pointless reader, yet close attention enabled me to note a sufficient number of misplaced emphases as I listened to Miss Arthur's reading of Rosalind to enable me, I think, to make it appear that she is far from using the intelligence that I am quite willing to credit her with. Of a reader's tones, pauses and inflections it is very difficult, if not impossible, to write instructively. Here is an example of misplaced emphasis that cannot be due to any cause other than the habit of pouncing on the first word or words

after an inhalation. Miss Arthur read as I italicize:

"If with myself I hold intelligence,
Or have acquaintance with my own desires;
If I do not dream or be not frantic—"

Now, if I do not err, and I am quite confident I do not, the words the reader should make prominent—emphasize—are at the very end, not at the beginning, of the first two lines, and in the third line *dream* and *frantic* are the words to emphasize. The reader, if I see the natural—which is always the right—can hardly go too lightly, too trippingly over all the words in these three lines, except those I have named—*intelligence*, *desires*, *dream* and *frantic*. As for the *if*, *or* and *if*, which Miss Arthur pounced down on, if they are barely heard it is quite enough. It was not really they, but their position that Miss Arthur expended her breath on.

"Then, good my liege, mistake me not so much To think my poverty is treacherous."

Just how Miss Arthur read these two lines I do not remember, but I do remember that she gave no prominence whatever to the word *poverty*, which a glance tells us should be made strongly emphatic. This is one of the very frequent instances in which Miss Arthur omits, and to omit is to become tame, and to be tame is to have the worst of faults. Better, far, to overdo than underdo.

"It may well be called Jove's tree when it drops forth such fruit."

Miss Arthur would be right in emphasizing *Jove's*, if this were a suggestion of Rosalind's; but since the thought is "Rightfully is the oak called Jove's tree," she should have emphasized *well*. From this we see the wisdom of making sure that we know what the thought is, lest we so read as to convey something not intended. True, we may be excused for not having our mythology at our fingers' ends, but we are hardly excusable for not seeing that this sentence may mean either of two things, whereupon we have but to consult any cyclopedia to determine which of the two things is meant. No great matter, perhaps, but the right is always worth the pains.

"No. I will not cast away my physic but on those that are sick."

Miss Arthur began this sentence with much force and ended it with little, though the most emphatic word is at the very end. This witness mode of utterance is so common that we meet with it, go where we will. Indeed, it is well nigh universal.

"If I could meet that fancy-monger, I would give him some good advice."

By emphasizing that Miss Arthur makes Rosalind say that the Forest of Arden is peopled, in some measure, by fancy-mongers, which I am sure, is not the thought she intended to convey. I remember hearing a more than ordinarily effective, though not a specially artistic, Rosalind make the same mistake.

"Nay, nay, you must call me Rosalind."

If Miss Arthur should give this sentence a moment's thought she surely will not expand any force on *call*. A little care will enable her to see, as quickly as another, that *Rosalind* is the only emphatic word in the sentence.

How few players there are who realize that Nature does nothing without a purpose; and that when she gave intelligence to the player it was with the expectation that he would make some use of it!

"He asked me what my parentage was."

Miss Arthur read as I italicize.

"The sight of lovers feedeth those in love."

Miss Arthur unwittingly emphasized *sight*, because it chanced to contain the first full vowel after an inhalation; had she emphasized *witted*, she would have emphasized *lovers*.

"Then in mine own person, I die.
No, faith, die by attorney."

If Orlando said, "Then I will live by attorney," Rosalind should read, "No, faith, die by attorney." Saying what he does, Rosalind, of course, should emphasize *attorney*.

"And I of no woman."

Miss Arthur emphasized the *no* of this sentence, which is a reading I had never heard before. Indefensible, surely.

That unfamous old brood that called themselves—and thought themselves—elocutionists had a set of rules by which they squared and compassed a sentence to determine which were the emphatic words. It was they that dealt in oretounds, sostenutos, monotones, guttural tones, and only the foul fiend knows what. Some of these mechanicians still live. They are like weeds—they will not down. Gumption, which is largely God-given, is the reader's only guide. However little one may have, it is worth something, while all the rules and tones of the fossils are worth nothing. Rules and tones have made many an "elocutor," but never a reader; at their best they are but springs to catch the unwary. Miss Arthur, in common with every one else that would read, must be willing to think.

As all Rosalinds should—with now and then an exception—Miss Arthur spoke, or, rather, recited, the epilogue. But she would have done wisely had she omitted it, for her delivery of this telling paragraph, when well spoken, had none of the qualities necessary to make it effective. From the first word to the last it was simply a lesson conned—no light and shade, none of the comedienne's archness, no hint that thought and words came spontaneously, no pauses, no variation of tempo; in short, no indication that more time had been spent on it than was necessary merely to memorize the words, one of which, as I think, Miss Arthur mistakes to the great distortion of the sense. *C-o-n-j-u-r-e*, as we all know, spells two words widely different in meaning. With the accent on the first syllable we have a word meaning *to effect by magic, by supernatural aid*; while, with the accent on the second syllable, we have a word meaning *to call on in a solemn manner, to adjure*. The first is the word Miss Arthur uses, though a little study of the context will, I think, convince any one that the second is the word used by Shakespeare. With the single exception of Miss Minna Gale I never before had heard Rosalind use the first word. Miss Gale, however, was the lesser sinner of the two—if sinner she was—for she pronounced the word correctly. The *o* of conjure, when the word is properly pronounced, has not the sound of *o* in, say, *court*, but the *u* in *cunning*.

Nor do I see much more to commend in Miss Arthur's action than in her elocution. Her gestures are seldom effective; on the contrary, they are commonly novicelike and meaningless. Not infrequently one hand or both will go out, after the fashion of the school-

JAMES K. COLLIER.



James K. Collier, whose portrait is printed above, although one of the youngest men in the profession, has been more than commonly successful. Educated, well read and of quick observation, he won an enviable position in the business department of dramatic work. During the campaign of '96 he became a prominent figure in the politics of his home State, North Carolina. He served the Republican party in many ways, especially by his work among the people of the dramatic profession, bringing to his party a greater number of theatrical voters than had been polled in any previous campaign. After Mr. Collier's success in this direction, he appeared as a candidate to be recognized by the Administration for a diplomatic appointment, and in this he has been endorsed by many of the most prominent representatives of the American stage. Mr. Collier declined a proffered appointment because of the distance of the office from this country. He is now treasurer for Primrose and Dockstader's Minstrels, having been with Primrose and West in the same capacity.

boy that puts in a gesture, now and then, as he speaks his piece, simply because he thinks he must make some gestures. In the epilogue, for example, Miss Arthur's arms, two or three times, carry two limp hands out till the arm and the body make an angle of about forty-five degrees. The hands are not raised more than half high enough, there is no tension of their muscles, and the picture is not held for an instant—three reasons why the gesture is ineffective. Miss Arthur does not overuse her arms and hands, as many players do, but she often moves about more than is consonant with that repose that is commonly necessary, if a player would dominate the scene. That Miss Arthur is unschooled in the art of posing—an art that should always engage the actor's attention—we have evidence in a beautiful three-quarter length lithograph that at present is much in view. Miss Arthur posed for this picture with her left foot forward, her left arm akimbo and her head turned to the left toward the camera. There is no beauty in sharp angles—one reason why she should have let her arm fall limp at her side. Another reason we have in the fact that the pendant arm would do much to give the figure what we sometimes call repose and sometimes strength. And then the position of the feet. With the right foot forward, the body would have been thrown around toward the camera, or the observer, and the picture would have had breadth, which now it has not. The photographer's fault? Oh, no! We do not submit to the direction of photographers when we know they are wrong.

Mis Arthur's company is a very indifferent one. Her leading man—well, I have seen him several times and every time I have hoped that before it was my fate to see him again, he would learn something of the art of playing. The gentleman, it has always seemed to me, has made an unwise choice of a vocation. The like may, I think, be said, with added emphasis, of the gentleman cast for Jaques. He can't read—but let that pass. Reading may be beyond him; but he could, certainly, learn to carry himself somewhat like an actor. His hands! Oh, his hands! What a bother they are to him! He always acts as if he wished the devil had them! And this, too, with a model of deportment nightly before him in the person of Mr. Edwin Holt. Mr. Holt is a very acceptable Banished Duke; and he would be more than acceptable if he did not so often mistake the colloquial for the natural. The colloquial is natural only when the natural is colloquial. But of this another day. I must come to a full stop, else I shall never get into print.

ALFRED ATREY.

LONDON LIFE.

J. Duke Murray and Howard Long (Murray and Long is their partnership style) will produce a melodrama new to this country at Philadelphia on Feb. 27, playing Washington the week of March 6 and Jersey City the following week. Original in Paris, under the title of *Le Camelot*, by Paul Andry, Max Mauvy and Georges Tubin, the play was adapted to London by Martyn Field and Arthur Shirley. It ran for two years in Paris and is in its second year in London. The play is undoubtedly very strong, and promises to parallel in this country its success abroad. The cast will include Augustus Cook, Charles Canfield, Thomas McGuire, J. Charles Haydon, W. S. Gursey, Julian Audrey, Richard Ganley, Harry Holliday, Ed Tittman, Henry Vesey, Henry Negole, George Brennan, Florence Stone, Lillian Lamson, Jennie Satterlee, Edith Miller, Bella Vivian, Baby June, and Little Violet May. The scenery, painted by John Young and D. Frank Dodge, and built by C. L. Hagen, is said to be elaborate. The Miner Litho Company have furnished the printing. Archie McKenzie will be the advance representative, while active management will devolve upon Mr. Murray.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for descriptive list. H. Roarback, 135 Nassau St., N. Y.



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Interior view of Theatrical Auditorium, The Casino, Tampa Bay Hotel, Tampa, Fla.



Interior view The Swimming Pool, The Casino, Tampa Bay Hotel, Tampa, Fla.

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FROM MONTGOMERY—TRAIN 157.

FROM CHARLESTON—TRAINS 35, 37 and 23.

Leave Montgomery	7:45 p.m.	Leave Charleston	6:13 a.m.	5:30 a.m.	11:15 p.m.
" Troy	9:30 "	" Savannah	8:35 "	9:06 "	2:10 a.m.
" Ozark	10:31 "	" Jesup	10:00 "	10:00 "	3:45 "
" Pinckard	11:05 "	" Waycross	11:25 "	11:20 "	5:05 "
" Donalsonville	12:34 a.m.	" Dupont	12:20 p.m.	12:45 "	6:45 "
" Bainbridge	1:15 "	" Jasper	1:05 "	8:03 "	8:22 "
" Climax	1:30 "	" Suwannee Springs	1:19 "	8:22 "	8:37 "
" Thomasville	2:30 "	" Live Oak	1:29 "	8:37 "	8:45 "
" Valdosta	3:44 "	" Fort White	2:16 "	10:02 "	10:02 "
" Dupont	4:40 "	" High Springs	2:40 "	10:50 "	10:50 "
" Jasper	5:41 "	" Gainesville	12:00 NOON	12:40 p.m.	12:40 p.m.
" Live Oak	6:07 "	" Rochelle	12:40 p.m.	1:16 "	1:16 "
" High Springs	7:30 "	" Orange Lake	2:30 "	2:30 "	2:30 "
" Juliette	9:01 "	" Ocala	3:20 "	3:20 "	3:20 "
" Dunnellon	9:10 "	" Weirsdale	3:50 "	3:50 "	3:50 "
" Inverness	9:42 "	" Leesburg	5:18 p.m.	5:18 p.m.	5:18 p.m.
" Fitzgerald	10:13 "	" Fitzgerald	5:38 "	5:38 "	5:38 "
" Trilby	10:27 "	" Trilby	7:02 "	7:30 p.m.	7:02 "
" Dade City	10:37 "	" Lakeland	7:15 "	7:45 "	7:15 "
" Lakeland	11:30 "	" Plant City	7:47 "	8:17 "	7:47 "
" Ybor City	12:23 p.m.	" Ybor City	7:55 "	8:20 "	7:55 "
Arrive Tampa	12:30 "	" Tampa Bay Hotel	8:05 "	8:25 "	8:55 "
" Tampa Bay Hotel	12:40 "	" Port Tampa City	8:25 "	8:45 "	8:25 "
" Port Tampa City	1:02 "	Arrive Port Tampa (The Inn)	8:30 p.m.	8:50 p.m.	8:30 p.m.
Arrive Port Tampa (The Inn)	1:05 p.m.				

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Within, it is the palace of a prince, a museum of costly and pleasing paintings, statuary, cabinets and bric-a-brac from many lands. It typifies all that the refined, cultured and luxurious tastes of our modern civilization term elegance. Considered from its practical side—as a hotel—it combines in an almost lavish degree every known convenience, luxury and necessity of human life. To be once a guest within its portals is to remain always under the subtle fascination of its alluring charms. The particular site it occupies was selected because exhaustive scientific investigation had developed the fact that the Tampa Peninsula embraces an assemblage of desirable climatic conditions unexcelled anywhere on this continent. The equable, healthy and balmy climate of the Gulf coast offers unparalleled attractions to the tourist, or the sportsman, while the surroundings, both of land and sea, are attractive to all lovers of the beautiful in nature. The long reaches of the Tampa Bay Hotel wide piazzas are the assembling places of guests during the morning musical recitals of the excellent orchestra. From the piazza an extended view may be had of the beautiful lawns which slope gently away to the water and are filled with rare and luxurious tropical plants and flowers, amid which wind well-kept serpentine walks.

The conservatories in the hotel grounds are filled with rare plants from all parts of the world.

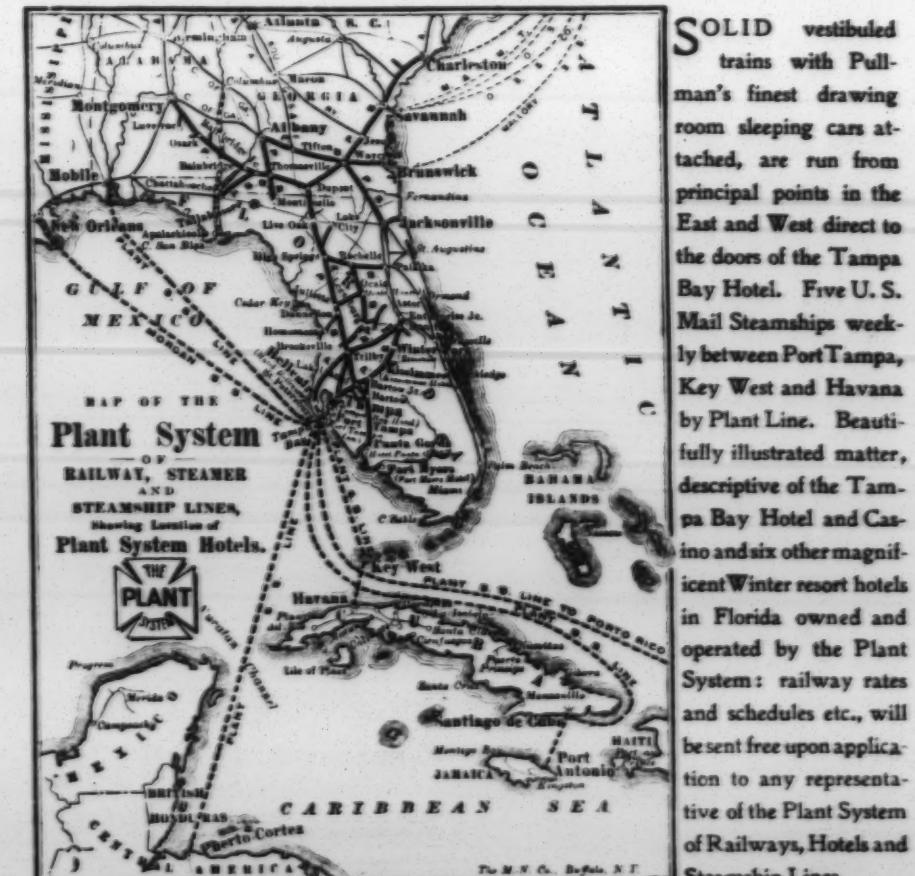
An infinite number of amusements and recreations, indoors and out, make the days pass as hours, and the hours as minutes. The great hotel and its surroundings are a world within themselves, and the diversity of the entertainments is sufficient to please the old and the young, the serious and the gay. This hotel was the headquarters of the Commanding General U. S. Army during the Spanish-American War.

IN FURNISHING the Tampa Bay Hotel, the art centres of the world have been drawn upon for their treasures in woodcraft, painting, bronzes, marble and porcelain. The grand salon has been aptly described as "a dream of magnificence indescribable." This may be taken as equally true of the entire interior, for go where you will the same exquisite taste and luxury is present. The hotel is, as another writer has expressed it, "a jewel casket into which has been gathered an infinite number of gems."

THE CASINO which adorns the beautiful park surrounding the hotel is a notable addition to the opportunities of enjoyment offered guests at the Tampa Bay. It is an ornamental, new edifice of classical architecture, two stories in height, and 122 feet long by 58 feet wide. It is complete in every particular, and not only contains all the requisites of a club for the joint use of gentlemen and ladies, but a large swimming pool and the finest theatrical auditorium and stage in the South. The Casino is located between the hotel and the waters of Hillsboro Bay, scarcely more than a half hundred feet from one of the hotel entrances, and is embowered in a rich setting of tropical trees, shrubs and flowers. Aside from what it offers in the line of entertainment the Casino is a strikingly handsome addition to this most beautiful pleasure spot of the world.

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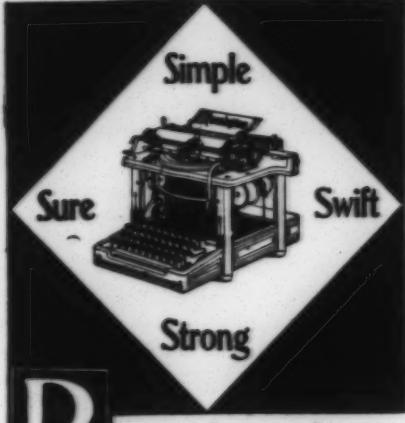
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